RICHARD II.

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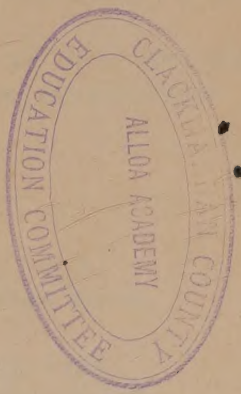

THE

Oxford and Cambridge Edition

SHAKESPEARE'S RICHARD II.

WITH INTRODUCTION AND NOTES FOR STUDENTS AND PREPARATION FOR THE EXAMINATIONS.

BY

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EDITORIAL.

THIS Edition of Shakespeare's *Richard II.* is designed to satisfy the requirements of Candidates for all Public Examinations, and is distinguished from the majority of School Editions by certain special features, the purpose of which may be briefly indicated.

The Literary Introduction contains separate sections upon all subjects in connection with the play, upon which Examiners are in the habit of framing questions. The study of this portion of the book may be deferred until a general knowledge of the Play has been acquired by the Student, whilst the paragraphs printed in small type may be omitted altogether by the Candidate for Elementary Examinations.

The Marginal and Foot Notes are intended to suffice for the needs of Junior Students, and are printed in conjunction with the text. The Editors have found by experience that such an arrangement conduces to a thorough knowledge and understanding of the text much more readily than when the young Student is expected to turn to the end of the book, in the case of every difficulty that presents itself.

The Additional Notes are intended mainly for Senior Students, and may be studied apart from the text. Junior Students, who desire to attain distinction in any Examination, or such as possess a natural taste for literary subjects, may also refer profitably to this Section.

Shakespearian Grammar has been treated at some length in as simple a manner as is consistent with the subject. Illustrative passages from the Play have been quoted in full in order that the Student may be saved the tedious labour of continually referring back to the text.

Classical Names and Glossary will be referred to as necessity arises during the study of the Play. In the case of these, as in that of the Grammar, illustrative passages are quoted in full. Thus, for purposes of revision, these Sections may be studied apart from the text.

Examination Papers are given at the end of the book. As these are based upon the model of the papers set at Oxford and Cambridge Local Examinations, they will prove specially serviceable where Candidates for such Examinations have to be considered.

The Illustrations will prove attractive to those who are approaching the subject of Shakespeare for the first time, and will add considerably to the interest of the Play as a dramatic study.

The obligation of the Authors to the authorities consulted in the preparation of this Edition has been recorded in the pages of the work.

STANLEY WOOD.
F. MARSHALL.

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THE SOURCES OF THE PLAY.

Main Authority.

The chief authority for the historical facts is

Holinshed's *Chronicle of Englande, Scotland and Irlande.*

First Edition 1577.

Second Edition 1587.

Shakespeare made use of the second edition.

Reason. The first edition does not record the withering of the bay-trees.

"*The bay-trees in our country are all withered*" (II. iv. 8).

Shakespeare follows Holinshed very closely, often using his very words.

Subsidiary Authorities.

1. Hall (1548) to whom Shakespeare may be indebted for
   (*a*) The handing over of the Bishop of Carlisle to the custody of the Abbot of Westminster (IV. i. 152)
   (*b*) York's age, "*though I be old*" (V. ii. 114). Noted in Hall, but not in Holinshed.

2. Stow's *Annals* (1580).
   The details of Norfolk's going to the Holy Land (IV. i. 92-95), of which there is no mention in Holinshed.

3. Froissart.
   It has been conjectured that a passage in Berner's translation of Froissart may have suggested the formal transfer of the crown to Bolingbroke (IV. i. 181-189), an incident contrary to the account given by Holinshed.

4. Daniel's *Civil Wars*, second edition 1595.
   Slight coincidences have been pointed out between Richard II. and the second edition of Daniel's *Civil Wars.*
   But, if there were any borrowing of one author from the other, it is more probable that Daniel borrowed from Shakespeare than Shakespeare from Daniel.

[Note.—The variations from Holinshed, and quotations from his *Chronicle*, will be found noted on pp. 157-176.
The principal derivations from history will be found noted on pp. xxxvii.-xxxix. for easy reference.]

DATE OF THE PLAY.

The evidence for the date of any of Shakespeare's plays can be classified under two heads.

I. External.

(*a*) Entry in the Register of the Stationers' Company.
(*b*) Publication either in folios or quartos.
(*c*) Allusions to the play by contemporaneous writers.

II. Internal.

(*a*) Allusions in the play to contemporaneous events.
(*b*) The style, metre and construction of the play.

Under the above heads we have as regards Richard II.

EXTERNAL EVIDENCE.

(*a*) It was entered in the Register of the Stationers' Company in 1597.

The Entry is as follows:—

"29 Aug. 1597.

"Andrew Wise. The Tragedye of Richard the Seconde."

(*b*) The First Quarto was published in 1597.
(*c*) The Play is alluded to in the "Palladis Tamia" of Francis Meres, 1598.

INTERNAL EVIDENCE.

(*a*) There is no allusion to any contemporaneous events.
(*b*) *Style.* The immaturity of style indicates that the play is to be placed among the earlier of Shakespeare's plays.

Metre. Rhyme is a positive sign of early composition. One fifth of the play is in rhyme.

Construction. The close agreement with Holinshed points to a period when Shakespeare did not allow himself free scope in dealing with historical plays. The comic element characteristic of Henry IV. and Henry V. is entirely lacking.

Malone fixes the date as 1593, but gives no reason.

Most editors, however, follow Malone.

The Historical Plays are generally classed under four periods.

1st. The three parts of Henry VI.
2nd. Richard III., Richard II., King John.
3rd. The two parts of Henry IV. and Henry V.
4th. Henry VIII.

The influence of Malone is perhaps the most definite guide for the date of Richard II.

Richard III. was certainly written whilst Shakespeare was under the influence of Christopher Marlowe's genius (b. 1564, d. 1593)

Henry IV. was as certainly written when Shakespeare was free from this influence.

Richard II. gives evidence of the transition period.

On this assumption we have the following guide.

Richard III. can be assigned to the years 1590-3.

Henry IV. can be assigned to 1596-7.

Therefore Richard II. must fall within 1593-1595, so we may well follow Marlowe and assign 1593 as the most probable date.

Mr. Hudson puts forward an ingenious argument for an early date from the coincidence that both Daniel in his *History of the Civil Wars*, and Shakespeare in *Richard II.* make the Queen a full-grown woman, whereas she was but twelve years of age. If Daniel followed Shakespeare, the play must have been earlier than 1595.

EDITIONS OF THE PLAY.

1597. The First Quarto (published by Andrew Wise), of which the title page was

"The Tragedie of King Richard the Second. *As it hath been publikely acted by the right Honourable the Lorde Chamberlaine his seruants.* London Printed by Valentine Simmes for Andrew Wise, and are to be sold at his shop in Paules Church Yard at the signe of the Angel. 1597."

1598. The Second Quarto, also published by Wise.

1608. The Third Quarto.

With this announcement on the title page, "*With new additions of the Parliament Sceane and the deposing of King Richard.*"

1615. The Fourth Quarto, a reprint from the Third Quarto of 1608.

1623. The First Folio, a general edition of Shakespeare's plays.

In the Folio there are several corrections and omissions for stage purposes in the representation of the play.

The Parliament scene is apparently amended from the MSS.

Thus The Folio is the authority for the Parliament Scene.

The First Quarto furnishes the text for the main part of the play.

Were the new additions of the Parliament Scene part of the original Play, or really added to the Third Quarto?

It is most probable that they formed part of the play as originally written.

The arguments in support of this conclusion are

(1) The lines agree in style with the rest of the play,

(2) They are the natural introduction to the Abbot's speech "*A woeful pageant have we here beheld*" (IV. i. 321).
If the deposition be omitted, nothing has occurred that can be styled "*a woeful pageant.*"

Reasons for the omission can be found.

(1) The fear of offending Elizabeth. She herself had compared her own position to that of Richard.

(2) The danger of representing on a stage the deposition of a monarch at the time of the Catholic plots against Elizabeth.

(3) The fact that, previous to the insurrection of Essex in 1601, a play on the deposition of Richard II. was performed for the express purpose of exciting the populace, indicates the impolicy of allowing the Parliament Scene to form part of the play during this critical time.

Clearly the populace would have seen the parallel between the deposition of Richard and the intended deposition of Elizabeth plotted for by the Pope and several Catholic monarchs. So it would have been a great danger to the state to have included the Parliament Scene in the Quartos of 1597 and 1598.

This danger would be removed by the death of Elizabeth in 1603, and so the scene could be included in the Quarto of 1608.

OTHER PLAYS.

There were two other plays on the same subject extant in Shakespeare's time.

I. The title of which seems to have been "Henry the Fourth," but the subject of which was "the deposing Richard II."

This play was acted on the afternoon of February 6th, 1601, the day preceding the hopeless attempt of Essex at revolt. It was ordered to be played by Sir Gilly Merrick, and was performed before an assembly of the conspirators.

It could not have been Shakespeare's play, for—

(1) It is described as a "stale" piece, "an obsolete tragedy."

(2) The players are described as being unwilling to perform a play "so old and so long out of use," and as having complained that "they should have a small company at it." Merrick paid the company forty shillings as extra payment in compensation for their loss.

II. Dr. Simon Forman, in his diary, mentions a play of *Richard II.* which he saw acted at the Globe Theatre, April 30th, 1611.

This could not have been Shakespeare's play, for—

(1) It began with Wat Tyler's rebellion.

(2) It did not include the deposition and death of the King.

THE UNITIES.

The Unities are three in number, viz., Time, Place and Action.

Time. The time taken in the representation of the play must coincide with that of the action of the play.

Place. No scene in the play must be so located that the *dramatis personæ* shall be unable to visit it in the time allotted for the performance of the play.

Action. All the characters must contribute to the action of the play, *i.e.*, no unnecessary scenes should be introduced.

In *Richard II.* the Unity of Action is the only one which is observed.

The Tempest and *The Comedy of Errors* are examples of Shakespeare's plays in which all the Unities are observed.

ANACHRONISMS.

An anachronism = an error in dating. So when a writer assigns an event to a date to which it cannot belong, he is said to commit **an anachronism.**

Instances in the Play.

(1) Pins. "*My wretchedness to a row of pins*" (III. iv. 26).
The Queen would wager her *great* wretchedness against *so trifling* a thing as a row of pins. Hence she speaks as if the pins were of little value.
Anne of Bohemia, the first wife of *Richard II.*, introduced into England side-saddles, horned head-dresses and *metal pins*. But pins were not common and cheap till long after Richard's reign.

(2) Benevolences. "*And daily new exactions are devised;*
As blanks, benevolences, *and I wot not what*" (II. i. 249-250).
Though Henry III. had levied forced loans, Benevolences were first exacted by Edward IV., 1473 (See note II. i. 249-250 p. 33).

(4) Rapier. "*And I will turn thy falsehood to thy heart,*
Where it was forged, with my rapier's point" (IV. i. 39-40).
The rapier was not introduced into England till the sixteenth century. The rapier and the dagger were the weapons of the higher classes in Shakespeare's time; hence the anachronism.

(3) Imitation of Italian fashions.
"*Report of fashions in proud Italy*" (II. i. 21).
Shakespeare was evidently thinking of his own time. Many English, especially the upper classes, visited Italy in Elizabeth's reign. In Richard's reign the prevailing influence was French, for he had made a French marriage.

DURATION OF THE PLAY.

"Time of this play, fourteen days represented on the stage; with intervals, the length of which I cannot attempt to determine.

Day 1.—Act I. sc. i.
Interval. About four and a half months?—historic time.
Day 2.—Act I. sc. ii.
Interval. Gaunt's journey to Coventry.
Day 3.—Act I. sc. iii.
Interval. Journey from Coventry to London.
Day 4.—Act I. sc. iv. Act II. sc. i.*
Interval. A day or two.
Day 5.—Act II. sc. ii.
Interval.
Day 6.—Act II. sc. iii.
Interval.
Day 7.—Act II. sc. iv. Act III. sc. i.
Day 8.—Act III. sc. ii.†
Interval.
Day 9.—Act III. sc. iii.
Interval.
Day 10.—Act III. sc. iv.
Interval.
Day 11.—Act IV. sc. i. Act V. sc. i.
Interval.
Day 12.—Act V. sc. ii., iii. and iv.
Interval.
Day 13.—Act V. sc. v.
Interval.
Day 14.—Act V. sc. vi.

Historic time, from 29th April, 1398, to the beginning of March, 1400, at which time the body of Richard, or what was declared to be such, was brought to London." (Daniel).

* "The connection of this scene with the preceding one is too close to allow of more than one day for the two; and here we have a singular instance of the manner in which the dramatist annihilates time. It is evident that Bolingbroke cannot yet have quitted the English coast, while at the same time we hear that he is already prepared to return to it; and that, too, before he can possibly have heard of his father's death, the ostensible cause of his return. Some slightly greater degree of apparent probability might be given to the plot, in stage performance, by dividing this scene; making a separate scene of the latter half when the King has left the stage. The direction of the folio, however, is '*Manet, North, Willoughby, and Ross.*' But even with this break in the action we should still have no probable time of the evolution of the story, neither would this arrangement meet the reference to Bolingbroke's sojourn at the French court during his exile contained in York's speech, where he mentions the ill turn the King has done him in the prevention of his marriage with the Duke of Berri's daughter" (167, 168).

† "If Salisbury's 'yesterday' (63) is to be accepted literally, the time of this scene should be the morrow of Act II. sc. iv. For this reason I put Act III. sc. i. with that scene as Day 7, and, setting aside geographical considerations, with which indeed the author does not appear to have concerned himself, we may then with dramatic propriety suppose the journey of Salisbury from North Wales and Scroop from Bristol to have been simultaneous, bringing them to Richard's presence within a short time of each other.

HISTORICAL SURVEY.

MINORITY OF THE KING

Richard II. ascended the throne on the 21st of June, 1377, and was crowned on the 16th of July. The country at the time was in an unsettled state owing to war abroad and religious and social disturbances at home. These evils were aggravated by the fact that the future of the Plantagenet throne depended on a child of only eleven years of age. The lead in public affairs was taken by the king's uncle John of Gaunt, whose government was unpopular and unsatisfactory. The excessive taxation of 1379 and 1380 resulted, in 1381, in the insurrection known as the Peasants' Revolt. At this crisis, Richard, at the age of fifteen, distinguished himself by his presence of mind. He met the insurgents face to face at Smithfield, and prevailed upon them to disperse. A few years later he quarrelled with his two uncles, John of Gaunt, Duke of Lancaster, and Thomas, Duke of Gloucester, whose influence had for some time been growing irksome to the young king. The quarrel reached a climax, when in 1387 the Duke of Gloucester with Henry, *Earl of Derby* (the son of Lancaster), Mowbray, *Duke of Norfolk*, and two other lords "appealed," or impeached of high treason five of the king's favourite ministers. The Wonderful or Merciless Parliament which met in the following year was altogether in favour of the Lords Appellant, as Gloucester and his friends were called. Gloucester won a complete triumph over the king, and the leaders of the king's party were executed, banished or imprisoned. On the 3rd of May, however, in 1389, the king, being now of full age, came to the conclusion that he was old enough to manage his affairs for himself, and suddenly and without opposition seized the reins of power into his own hands.

CONSTITUTIONAL GOVERNMENT.

For eight years the king ruled with astonishing moderation, and the country was at peace at home and abroad. In September, 1396, his first wife having died two years previously, he went to Calais, and returned with his bride, Isabella, the French king's daughter, a child of eight. It was at this period that he began the series of unconstitutional acts which have led historians to suppose that his mind had lost its balance, and which resulted a few years later in his own loss of life and throne.

THE KING'S TYRANNY

In 1397 Richard suddenly seized the Appellants, Warwick, Arundel, and Gloucester. Arundel was executed, Warwick imprisoned, and Gloucester died in prison at Calais, his end being probably hastened by the king's orders. Of the old Lords Appellant of 1386, the Dukes of Hereford (Derby), and Norfolk (Mowbray), alone remained unpunished. At the beginning of the year 1398, Hereford brought a charge of treasonable conversation against his former associate, Norfolk. The question was laid before a court of chivalry, and it was decided that the dispute should be settled by the arbitrament of battle.

The lists were prepared at Coventry, but as the combatants were about to engage, the king took the matter into his own hands and made the quarrel a pretext for ridding himself of both the peers at one blow. Norfolk was banished for life, and Hereford for a period of ten, subsequently reduced to six years. The decision was unjust, for it treated both parties as guilty when only one could be so.

"Then the king began to rule," says Froissart, "more fiercely than before. In those days there were none so great in England that durst speak against anything that the king did. He had council meet for his appetite, who exhorted him to do what he list. He still kept in his wages 10,000 archers. He then kept greater state than ever, no former king had ever kept so much as he did by 100,000 nobles a year." He raised money by all kinds of exactions. He compelled men to confess under their seals that they had been guilty of treason, and to give blank obligations, which his officers filled up with large sums. Upon the death of the Duke of Lancaster, Richard seized his estates and refused livery of his inheritance to Hereford, whose exile implied no crime.

RETURN OF BOLINGBROKE

Hereford at once took measures to recover his estates, and early in July, 1399, whilst Richard was absent in Ireland, he landed at Ravenspur in Yorkshire, declaring loudly that he came but to demand his family succession. The Earls of Northumberland and Westmoreland at once joined him, and as he marched southward the number of his followers increased at every turn. The king's ministers Wiltshire, Bushy, and Green fled for refuge to Bristol. Thither also the Duke of York betook himself, thus leaving the capital open, and when the new Duke of Lancaster appeared before the town, York shewed plainly that no opposition was to be feared from him. Consequently, when Richard returned from Ireland, later than he need have done, he found Henry in possession, and himself almost alone in Conway Castle. He surrendered to Henry, at Flint, on August 19th, 1399, and was conveyed thence to London. On September 29th he signed a document by which he resigned the crown. Next day the deed was read in Parliament. Formal sentence of deposition was pronounced, the Bishop of Carlisle alone raising his voice in his favour, and demanding that the king should at least be heard in his own defence. Henry, then, "in the name of the Father, the Son, and Holy Ghost," claimed the crown as being "descended by right line of the blood, coming from the good lord King Henry the Third." The claim received the assent of Parliament, and the new king was taken by the hand by the Archbishop of Canterbury, and led to the vacant throne. A month afterwards Richard was sentenced to perpetual imprisonment, and was removed to Pontefract. A formidable conspiracy against the life of Henry IV., which was discovered at the beginning of the year 1400, sealed the fate of Richard. The manner of his death is unknown, but there can be little doubt that he died by violence. He is said to have been buried at Langley, February 14th, 1400.

Shakespeare's play comprises little more than the two last years of the reign of Richard II. The action of the drama begins with Bolingbroke's appealing the Duke of Norfolk of high treason in 1398, and closes with the murder of the deposed king in 1400.

SHAKESPEARE'S TREATMENT OF HISTORY.

It will be well to remember two points in connection with Shakespeare's historical plays.

1. That each play forms but a link in a series of historical plays ranging from King John to Henry VIII.
2. That each play conveys a moral lesson. The motto for *Richard II.* may be taken to be "Whatsoever a man soweth that shall he also reap."*

Historical Truth. Absolute fidelity to historical fact must not be looked for on all occasions, or in all minute details. There is a kind of truth which is sometimes higher than truth to fact, and such is Shakespeare's. His histories are always true to the spirit of the age even when they are false in details. What the poet does is to give the true historical meaning to the leading moments in the life and progress of the English nation from the time of John almost to his own time.

Shakespeare's Method. Shakespeare has taken the crude and undigested annals which he had at his command, and from them has presented to us in a new and living form all the essential features of our political institutions. He has unfolded to us the deepest mysteries of state, and the inmost meaning of historical events. He has revealed to us the springs of all large historical developments. Whatever is universal in the mind and character of entire ages and people is brought closely before us. The general temper of the times is faithfully reflected in the historical plays and the incidents that affected the common fate of our country are brought prominently into view. The poet has, moreover, breathed the breath of life into dead heroes, and endowed them with all their natural gifts and characteristics so that they reappear before us as distinct and vivid personalities.

Richard II. in Relation to the other Dramas. The importance of *Richard II.*, considered with reference to the series of which it forms a part, consists in the fact that in it may be traced the germ of nearly all the great historical developments of the succeeding century. "The evil that men do lives after them." Richard II. not only carved out his own calamities, but was responsible also for most of the disasters that befel the good ship England during the reigns of his Plantagenet successors. "Thus in the whole series," says Ulrici, "the tragic influences of a single act, in its far-reaching consequences, is more distinctly revealed than could be done within the compass of a single drama. All these wars, party feuds, and civil disorders, which for more than a century laid England waste, were the result of Richard the Second's reckless behaviour, and of his dethronement by Henry IV."

* Cf. Dowden. "Shakespeare, His Mind and Art," p. 167.

THE POLITICAL SITUATION
ILLUSTRATED FROM THE PLAY.

The political condition of the kingdom will be best understood if viewed under three aspects as it affects the Monarch, the nobility and the people respectively. But before considering the situation thus in detail it will be well to pass rapidly in review the broader features of the age.

GENERAL CHARACTERISTICS OF THE AGE.

The fourteenth century was a period of private and political faction, of foreign wars, of unsatisfied wrongs and judicial murders, of social rebellion, and of religious division. The thirteenth century which had been an age of heroism had given place to an age of luxury and cruelty. It is styled an age of chivalry, but the chivalry that characterises the period was only, as the historian Stubbs describes it, "the gloss of superficial refinement which fails to hide the reality of heartless selfishness and moral degradation." Thus in the play we find the king hated by nobles and commons alike, the nobility divided by party feuds and the people plunged in depression and misery. In this age of false chivalry might was the only right, and honour and justice existed only in name. It ended with the downfall of the king, but the success of Henry IV. only retarded for a time that general upheaval of society which had its origin in the misgovernment of Richard, and its outcome in the Wars of the Roses.

THE MONARCH.

Two things chiefly impress us with respect to the position of the monarch in this disturbed age.

1. The high importance attached to the office.

2. The great stress laid upon personal character.

Importance of the Office. At this stage of the progress of society, when the country had not yet emerged from the feudal system, we naturally find that the king occupies the first place in the minds of his subjects. He was regarded as the head and hand of the nation, the source of justice and the representative of all power. His despotism at the period of the events of the play was almost absolute, and his downfall resulted partly from his attempt to make this despotism fully recognised by the nation, partly from his own incapacity and unsatisfactory personal character. The importance of the monarch's position is illustrated in the play both directly and indirectly. Bolingbroke thus refers to his prerogative of pardon.

> "*How long a time lies in one little word!*
> *Four lagging winters and four wanton springs*
> *End in a word: such is the breath of kings*" (I. iii. 213).

Gaunt speaks of the king's vocation in its relation to God :

> "*God's is the quarrel ; for God's substitute,*
> *His deputy anointed in His sight,*
> *Hath caused his death : the which if wrongfully,*
> *Let heaven revenge ; for I may never lift*
> *An angry arm against His minister*" (I. ii. 37).

And in another scene (II. i.) he endeavours to make the king sensible of the enormous responsibility that rests on his shoulders. This theory of the divine nature of the king's vocation is also set forth by Carlisle, when he says to Richard :

> "*Fear not, my lord : that Power that made you king*
> *Hath power to keep you king in spite of all*" (III. ii. 27).

Richard himself frequently gives utterance to the most exalted ideas of the dignity of his office, however little he thought it necessary to act up to those ideas.

> "*Not all the water in the rough rude sea*
> *Can wash the balm off from an anointed king ;*
> *The breath of worldly men cannot depose*
> *The deputy elected by the Lord*" (III. ii. 54).

he says to Aumerle, whilst at other times he speaks of his "sceptre's awe," his "sacred blood," his "seat's right royal majesty," and the "glory of his precious crown." He reminds his friends of the traditional reverence paid to the monarch of the country.

> "*Throw away respect,*
> *Tradition, form and ceremonious duty,*
> *For you have but mistook me all this while*" (III. ii. 172).

and again, speaking to his enemies, he asserts

> "*For well we know, no hand of blood and bone*
> *Can gripe the sacred handle of our sceptre,*
> *Unless he do profane, steal, or usurp*" (III. iii. 79).

Even Northumberland feigns regard for the sanctity of the kingly office.

> "*The king of heaven forbid our lord the king*
> *Should so with civil and uncivil arms*
> *Be rush'd upon*" (III. iii. 101).

Importance of Personal Character. A detailed exposition of the character of King Richard will be found on p. xxi. The passages quoted here serve only to shew how intimately the welfare of the nation was connected with the personal character of the sovereign. On this subject Bishop Stubbs says, "It is to the action of the court that we must attribute the extravagance, the dishonesty, the immorality, private, social, and political, of the period . . . it is to the unpopularity of the court that the social as distinct from the constitutional disturbances are chiefly due, and to the selfish isolation of the court that much of the

national misery and no little of the national discontent are to be traced." This statement is quite in accordance with everything we learn from the play. The Commons hate the king because he has emptied their purses (II. ii. 130) and are specially incensed against the Court favourites whom they consider to have misled the king. The Duke of York's gardener refers all the king's calamities to his wastefulness and to the influence of his favourites.

> "*Bolingbroke*
> *Hath seized the wasteful king, O, what pity is it*
> *That he had not so trimm'd and dress'd his land*
> *As we this garden!* . . . . .
> *Had he done so, himself had borne the crown,*
> *Which waste of idle hours hath quite thrown down*" (III. iv. 54).

The favourites of the king were not less distasteful to the barons than to the people. Northumberland says

> "*The king is not himself but basely led*
> *By flatterers*" (II. i. 241).

He implies, moreover, that the king's burdensome taxation might have been endurable if the money had been used to purchase victories in foreign lands.

> "*Wars have not wasted it, for warr'd he hath not,*
> *But basely yielded upon compromise*
> *That which his noble ancestors achieved with blows:*
> *More hath he spent in peace than they in wars*" (II. i. 252).

Gaunt and York allude to the king's "unstaid youth" his vanities, his waywardness. Gaunt cannot but remember the different character of King Edward III.

> "*O, had thy grandsire with a prophet's eye*
> *Seen how his son's son should destroy his sons,*
> *From forth thy reach he would have laid thy shame,*
> *Deposing thee before thou wert possess'd*" (II. i. 104).

The household outlay of the sovereign formed the subject of national outcry and discontent. "Popular rumour," says Stubbs, "alleged that not less than 10,000 people were daily entertained at the king's expense . . . . . The Court was extravagant; it was also unpopular; its unpopularity made prodigality a greater sin." This popular rumour is not without its echo in the play where King Richard thus addresses his own image in the glass:

> "*Was this face the face*
> *That every day under his household roof*
> *Did keep ten thousand men?*" (IV. i. 281).

This is one of the memories suggested to the king on the occasion when, to satisfy the Commons, he was required to "ravel out his weaved-up folly," to read aloud the accusations and grievous crimes committed by himself and his followers against the state and profit of the land (IV. i.).

THE BARONS.

If the king was indolent, the same reproach cannot be cast at the barons. They take the lead in action, and, although their interests were opposed to those of the Commons, yet they did not hesitate to use the support of the people whenever they thought they were likely to further their own ends by such means One of Hereford's accusations against Norfolk was "that all the treasons for these eighteen years," that is, since the Peasants' Revolt in 1381,

> "*Complotted and contrived in this land*
> *Fetch from false Mowbray their first head and spring*"
> (I. i. 96).

They were jealous of each other, rivals of the clergy, opposed to the Court, and contemptuous towards the people. They were powerful and they were violently factious. The king was quite unfit to cope with them, and when they were not quarrelling with him, they quarrelled with one another. Of their violent and haughty temperament we find ample evidence in the play. Witness the quarrel of Hereford and Norfolk in the first act, and the fierce altercations depicted in the first scene of the fourth act. Observe in this age of so-called chivalry, the absolute disregard of truth and justice as we understand the terms, and the implicit faith placed in deeds of valour to sustain their so-called honour. Words answer words, and blows follow blows in mere self-defence. No falsehood is too flagrant for them to utter, no odds too great to fight against. But of conscience or principle we can discern no trace. Such being the character of the barons, we shall not be surprised to see them raise their pretensions in the next reign, and rebel against the king whom they have helped to set upon the throne. King Richard speaks prophetically when he says to Northumberland—

> "*Thou shalt think,*
> *Though he divide the realm and give thee half,*
> *It is too little helping him to all;*
> *And he shall think that thou, which know'st the way*
> *To plant unrightful kings, wilt know again,*
> *Being ne'er so little urged, another way*
> *To pluck him headlong from the usurped throne*" (V. i. 59).

Many members of this corrupt aristocratic body were destined to receive a lesson in humility in the reign of Henry IV., but their rivalries and jealous struggles continued in spite of humiliation, until, as a result of the Wars of the Roses, the rivals themselves ceased to exist, and the feudal system under which they flourished came to an end.

THE COMMONS.

At the time of Richard II. the Commons had not yet learnt to know their own power; consequently they are chiefly conspicuous in suffering. Their hatred of the king and of the ruling powers was great, but it

was allowed to smoulder because they lacked the power of organisation. One of the most mysterious facts in connection with Richard's reign is the sudden collapse of the Peasants' Revolt in 1381. Within a few weeks of the rising, the alarm of revolution had passed away, and although the cause of the Commons had in reality been strengthened by the revolt, yet to all appearance matters remained as they were before the insurrection. In the play the poet has with consummate skill contrived to give us a true idea of their growing importance, without, however, making them unduly prominent. Frequent mention is made of them, but they are nowhere represented as being actively hostile to the government. Ross informs us of the cause of their discontent.

> "*The commons hath he pill'd with grievous taxes,*
> *And quite lost their hearts*" (II. i. 246).

The king's favourites fear them whilst they speak contemptuously of them.

Green. "*Besides, our nearness to the king in love*
Is near the hate of those love not the king."

Bagot. "*And that's the wavering commons: for their love*
Lies in their purses, and whoso empties them
By so much fills their hearts with deadly hate."

Bushy. "*Wherein the king stands generally condemn'd.*

Bagot. "*If judgment lie in them, then so do we,*
Because we ever have been near the king."

Green. "*Well, I will for refuge straight to Bristol Castle:*
The Earl of Wiltshire is already there."

Bushy. "*Thither will I with you; for little office*
The hateful commons will perform for us,
Except like curs to tear us all to pieces" (II. ii. 127).

York cannot trust them:

> "*The nobles they are fled, the commons they are cold,*
> *And will, I fear, revolt on Hereford's side*" (II. ii. 88).

It cannot be shown that Shakespeare himself feels any sympathy with the dissatisfied people, but he certainly leaves us with the impression that there exists within them a latent influence which will sooner or later make itself felt. King Richard speaks of them scornfully as "poor craftsmen" and "slaves," but we cannot help feeling, when we hear of Bolingbroke making "his courtship to the common people" and diving into their hearts "with humble and familiar courtesy," that he, and not Richard, will in the end be on the winning side. They do not appear to influence the fortunes either of Richard or of Bolingbroke, but when Richard's power has clearly gone, then

> "*The very beadsmen learn to bend their bows*"
> against him and "*both young and old rebel*" (III. ii. 116).

In the last scene of the second Act, Shakespeare depicts the signs that to the seeing eye denote the coming of a revolution:

> "*Rich men look sad, and ruffians dance and leap,*
> *The one in fear to lose what they enjoy,*
> *The other to enjoy by rage and war:*
> *These signs forerun the death or fall of kings*" (II. iv. 12).

If further illustration of their fickleness be needed, we find it in the Second Part of Henry IV., where the general maxim is

> "*An habitation giddy and unsure*
> *Hath he that buildeth on the vulgar heart.*"

In this play York speaks of them as "sick of their own choice."

> "*Oh thou fond many! with what loud applause,*
> *Did'st thou beat heaven with blessing Bolingbroke,*
> *Before he was, what thou would'st have him be!*
> *And now, being trimm'd up in thine own desires,*
> *Thou, beastly feeder, art so full of him,*
> *That thou provok'st thyself to cast him up.*
> . . . . . *What trust in these times?*
> *They that when Richard lived would have him die,*
> *Are now become enamour'd on his grave:*
> *Thou that throwd'st dust upon his goodly head,*
> *When through proud London he came fighting on*
> *After the admired heels of Bolingbroke,*
> *Cry'st now, O earth, yield us that king again,*
> *And take thou this.*"

Compare with these lines the passage in our play, describing the entrance of Bolingbroke and Richard into London:

> "*Where rude misgovern'd hands from window tops*
> *Threw dust and rubbish on King Richard's head.*"
> (V. ii. 1-40).

ON CHARACTER INTERPRETATION.

The following simple rules are intended to guide students of the play to form their own estimate of the various characters, a much more useful and interesting process than that of committing to memory the opinions of others.

1. In judging the character of any of the *dramatis personæ* take into account all that is said of him in the play by others. Weigh carefully what is said of Richard, both by his enemies and by his friends.
2. In estimating a person's character by what he himself says, note attentively the circumstances under which his speeches are made. King Richard, imprisoned in Pomfret Castle, is not the man he was when awarding his decision in the lists at Coventry. Draw your own conclusions from the power of circumstances to alter behaviour.
3. Do not interpret character by single incidents. Many details must be collected and looked upon in the light of the general view. Bolingbroke is not an undignified character because he doffs his bonnet to an oyster wench. Remember that he had a purpose to serve.
4. Observe carefully all contrasts. Shakespeare generally adds to the interest of his characterisation by contrast or by duplication. Bolingbroke is in all things a contrast to Richard, York is a contrast to Lancaster, Percy to Prince Henry. Many minor characters may be grouped together and compared. Thus Lancaster, York and Carlisle all seem to represent one generation. Norfolk and Aumerle another.
5. Watch the development of character as time progresses. Note the effect of success on Bolingbroke's character, that of failure on Richard's. Try to gain an insight into the inward mechanism of the characters.
6. Finally, read over very carefully, and act upon these cautions and hints given by Coleridge. "If you take only what the friends of the character say, you may be deceived, and still more so, if that which his enemies say; nay, even the character himself sees himself through the medium of his character, and not exactly as he is. Take all together, not omitting a shrewd hint from the clown or the fool, and perhaps your impression will be right; and you may know whether you have in fact discovered the poet's own idea, by *all the speeches receiving light from it, and attesting its reality by reflecting it.*"

"It is in what I called Portrait painting, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it, but its inmost heart and generic secret: it dissolves itself as in light before him, so that he discerns the perfect structure of it."—CARLYLE.

"His characters are like watches with dial-plates of transparent crystal; they show you the hour like others, and the inward mechanism is also visible."—GOETHE.

THE CHARACTERS OF THE PLAY.

If we view the play in the light of a drama of character, we may say that it is almost exclusively devoted to the unveiling of Richard's character. With the exception of the character of Bolingbroke which is only partially revealed in this play, all the others are of secondary importance and may be dismissed with comparatively few words. The character of Richard demands a fuller treatment.

KING RICHARD.

The keynote to the character of King Richard and the cause of his failure in life are told us by himself in the line

> "*I wasted time and now doth time waste me*" (V. v. 49).

A natural disposition to indolence, fostered by his guardians in his youth, aggravated by habits of self-indulgence, made shipwreck of a life and of a character in which there lay great possibilities. If we bear this fact always in mind, we shall find that "all the speeches receive light from it and attest the reality of it."

Richard's Personal Appearance. From history we learn that King Richard was the most handsome man of his age, and Shakespeare, in conformity with history, has represented him as possessing charm of features and grace of manner. York sees in him a strong resemblance to his noble father Edward the Black Prince.

> "*His face thou hast, for even so look'd he,*
> *Accomplish'd with the number of thy hours*" (II. i. 176).

Bolingbroke describes him as "a happy gentleman in blood and lineaments." To the queen he is "Sweet Richard," her "fair rose" and a "beauteous inn," no meet lodging for "hard-favour'd grief." Viewing his face in the mirror Richard likens himself to the sun.

> "*Was this face the face*
> *That, like the sun, did make beholders wink?*" (IV. i. 281).

A similar comparison suggests itself even to the mind of Bolingbroke

> "*See, see, King Richard doth himself appear,*
> *As doth the blushing discontented sun*
> *From out the fiery portals of the east*" (III. iii. 62),

and York, on the same occasion, shews himself deeply impressed with the regal majesty of "so fair a show."

His Education and Misspent Youth. Allusions are numerous to the causes which first tended to mar the character of Richard. He had been brought up in an atmosphere of luxury and refinement, kept back from

public life, and yet imbued with the highest notions of prerogative. Gaunt speaks of his "unstaid youth," of his unwillingness to listen to advice, his love of flattery and his wastefulness (II. ii.). The charge of having been misled by flatterers is frequently made against him (II. i. 100, 241, ii. 85, III. i. 8, iv. 48, etc.). The Gardener shrewdly attributes Richard's loss of his crown to "waste of idle hours," and Richard by his own confession affords convincing testimony of his misspent youth.

> "*I wasted time and now doth time waste me*" (V. v. 49).

His Indolence. He acts by fits and starts. He takes sudden resolutions at times and acts upon them, as when he banished Hereford and Norfolk, and when he seized the property of the dead Duke of Lancaster, but by habit he was indolent. Gaunt rebukes him

> "*And thou, too careless patient as thou art,*
> *Commit'st thy anointed body to the cure*
> *Of those physicians that first wounded thee*" (II. i. 97).

It was characteristic of him to return from Ireland "one day too late."

> "*To-day, to-day, unhappy day, too late,*
> *O'erthrows thy joys, friends, fortune and thy state*" (III. ii. 71).

After Bolingbroke has made himself master of the situation, Richard's habitual attitude is one of passive compliance, relieved only by occasional outbursts of energy and fire. Closely connected with his indolence is

His Habit of Self-indulgence. This characteristic, although it assumed one form during his period of prosperity and another during his adversity, nevertheless remained with Richard throughout all the period of the play. In the time of prosperity his mind is occupied only with the thought of how he may most easily gratify his own inclinations without consideration, either for his royal duties or for the feelings or rights of others. To this end, that he may obtain the greatest amount of pleasure out of life, he surrounds himself with favourites and flatterers, he allows foreign fashions and foreign manners to take the place of the old English simplicity, he daily feasts ten thousand men at his table, and passes his time in vain pursuits. All his misgovernment is to be attributed to this ingrained habit of self-indulgence. Does he want money? His subjects must bleed for it. He himself confesses

> "*Our coffers with too great a court*
> *And liberal largess, are grown somewhat light*" (I. iv. 43).

and forthwith proceeds to make up the deficiency by farming the realm, issuing blank charters and lining his coffers with the plate, coin and revenues of his uncle Gaunt. No wonder, then, that York, on hearing of Bolingbroke's invasion, exclaims

> "*Now comes the sick hour that his surfeit made;*
> *Now shall he try the friends that flattered him* (II. ii. 94)

In the hour of disaster his thoughts still run on himself, and, for lack of other amusement, he makes sport out of his own sorrows, not as a strong man might make sport of sorrow to set it light, but as one who cannot escape from himself. He makes a parade of his resignation, seeks comfort in despair, and consumes all that is manly in words. When he parts from the Queen, all his pity and all his sorrow is for himself alone; he has no word of comfort or encouragement for her.

His political Weaknesses and Misgovernment. These points have been referred to already on p. xvi. and may be here briefly summarised. It will be seen that he did everything that was possible to prepare the country for a revolution.

His award at Coventry was inconsistent, unwise and unjust.

His complicity in the murder of Gloucester, the people's favourite, alienated them, and made other great nobles apprehensive for their own safety.

His burdensome taxation, his fines and forced loans intensified the prevailing discontent.

His too great partiality to his parasites, Bushy, Bagot and Green was resented by barons and Commons alike.

His farming out of the kingdom offended all true patriots.

His seizure of the rights and royalties of the banished Duke caused all who possessed any property in the land to fear for their own possessions.

His expedition to Ireland was made at a most inopportune time. He left his kingdom at the mercy of the usurper, and chose a weak and helpless protector to guard his interests in his absence.

His delay in returning from Ireland lost him an army.

His inaction after his return strengthened the position of his enemies.

He voluntarily yielded the crown to Bolingbroke even before it was demanded of him.

Finally, we may say that he showed himself almost entirely lacking in all the "king-becoming graces," which Shakespeare has elsewhere enumerated.

> "*As justice, verity, temperance, stableness,*
> *Bounty, perseverance, mercy, lowliness,*
> *Devotion, patience, courage, fortitude*" (*Macbeth* IV. iii. 85).

His Irritability. Inability to control one's feelings and sudden outbursts of passion are the ordinary evidences of a want of moral strength, and therefore we may expect to find these defects of character in the weak and frivolous king. In the earlier part of the play he is the "young hot colt," which "being raged doth rage the more." He will listen to no counsel and chafes at the "frozen admonition" of the patriotic Gaunt. In the third act he too readily assumes that his favourites have deserted him, and his love changes suddenly "to the sourest and most deadly hate" which he exhibits in terrible curses. In

the same scene he alternates many times between unwarranted confidence and unmanly despair, and at last irritably exclaims

> "*By heaven, I'll hate him everlastingly*
> *That bids me be of comfort any more*" (III. ii. 207).

His Better Qualities. Shakespeare has taken care to give us glimpses of Richard's better nature, so that we may discern, to some extent, what he might have been if his moral nature and will had been disciplined and strengthened. He has displayed side by side with his worst characteristics other qualities which cannot fail to attract us. He has represented the fallen king as an object of pity rather than of contempt. So far are we from hating him, that we are almost constrained at times to sympathise with him.

His Kindly and Affectionate Disposition is evident from the feelings of love and attachment which he inspired in many of those with whom he was most intimate. York often has a kind word for him, and Richard says of him that "he has always loved us well." The queen loved him with all her heart and longed to share his banishment. Scroop speaks of his "sweet love" changing its nature. His groom gave himself "much ado" to obtain permission to "look upon his sometime master's face," whilst an unnamed musician earned the blessing of the deposed king by trying to beguile his weary hours of imprisonment.

His Intellect was of no mean order. He foresaw the current of events though he had not strength of purpose to try to stem it. He felt that danger was to be apprehended from Bolingbroke's return from banishment.

> "*He is our cousin, cousin; but 'tis doubt,*
> *When time shall call him home from banishment*
> *Whether our kinsman come to see his friends*" (I. iv. 20).

But he has allowed his intellect to run to seed. His mental energies are wasted in fruitless speculation, picturesque imagery, idle fancies.

He has a Poet's Imagination. Of this, abundant illustration is to be found in his speeches. Notice particularly his speech upon landing in Wales (III. ii.), his talk of "graves and worms and epitaphs" in the same scene, his speech at Flint Castle where his fancy suggests "some pretty match with shedding tears," passages in the deposition scene and his soliloquy in Pomfret Castle.

His Dignity and Courage. In the first act he speaks with kingly dignity: "Lions make leopards tame," "We were not born to sue but to command," but though he speaks authoritatively he is powerless to enforce his commands. At other times, even after his fall, he appears in all the dignity of majesty so that he impresses even his enemies, but on such occasions he soon relapses into an attitude of indifference or despair. He seems to possess an actor's gift of "rising to the occasion," and gives the effect of one who is playing a part. When not endeavouring to excite admiration by his majestic demeanour he is content to provoke the pity

of the bystanders. At times we cannot but think he is "playing to the gallery." His courage was as fitful as his accessions of dignity. It was not the tenacious courage of a Henry V., nor was it the courage that enables a man to bear misfortune with fortitude. But that he was not deficient in a certain sort of bravery is evident not less from the manner in which he meets his death, than from the tribute paid to him by his murderer who describes him as being

"*As full of valour as of royal blood*" (V. vi. 114).

"To Richard II. life was a graceful and shadowy ceremony, containing beautiful and pathetic situations."—DOWDEN.

"Richard is so steeped in voluptuous habits that he must needs be a voluptuary even in his sorrow, and make a luxury of woe itself."—HUDSON.

"Richard is not meant to be a debauchée: but we see in him that sophistry which is common to man, by which we can deceive our own hearts, and at one and the same time apologise for, and yet commit the error."—COLERIDGE.

"He is human in his distresses; for to feel pain, and sorrow, weakness, disappointment, remorse, and anguish, is the lot of humanity, and we sympathise with him accordingly. The sufferings of the man makes us forget that he ever was a king."—HAZLITT.

"He has always needed props, and strong props he has not endured; he has sought them in climbing plants, which have pulled himself to the ground; Gaunt and Norfolk he has alienated. For this reason, at the first moment of misfortune he falls past recovery."—GERVINUS.

"By throwing himself into the rôle of the 'fallen king,' he precipitates his fall. Yet his fall itself, tame and unkingly though it be, acquires distinction and dignity from the poetic glamour which he sheds about it. His eloquence grows more dazzling as his situation grows more hopeless."—HERFORD.

THE QUEEN

As depicted by Shakespeare can hardly be called a historical character (see p. xxxvii.). She was only twelve years old at the period of the play and could not, therefore, have played the part assigned to her by Shakespeare, that of an affectionate and devoted wife and companion to the king.

A Contrast to Richard. The first words she utters in the play, when she addresses John of Gaunt

"*How fares our noble uncle, Lancaster?*" (II. i. 71).

contrast pleasingly with her husband's less courteous speech which immediately follows.

"*What comfort, man? how is't with aged Gaunt?*" (II. i. 72).

Her tender years—we conceive her to be much younger than her husband—perhaps excuse her occasional outbursts of impatience and petulance.

Unaccustomed as she was to hardship or to sorrows she naturally grieved at her husband's departure to Ireland, and a feeling of despair comes over her upon hearing of Bolingbroke's successful invasion. But she certainly afterwards showed much more spirit and fortitude than did the husband who ought to have been her stay and comfort in adversity. In the garden scene she attempts "to drive away the heavy thought of care," and when she learns from the Gardener that her husband is deposed, she vigorously chides her informant, who, however, respects her grief and feels a tender pity for her, and then sets out in haste "to meet at London, London's king in woe."

Her Love for her husband is deep and sincere. To her, he is "sweet Richard," her "fair rose," and "map of honour," the "true king of this rebellious earth," the "model where old Troy did stand." In the last act she shows to advantage by the side of her drooping lord when she, the child, rebukes the man for his want of irresolution and endeavours to infuse into him some of her own more manly spirit.

> "*The lion dying thrusteth forth his paw,*
> *And wounds the earth, if nothing else, with rage*
> *To be o'erpower'd; and wilt thou, pupil-like,*
> *Take thy correction mildly, kiss the rod,*
> *And fawn on rage with base humility,*
> *Which art a lion and a king of beasts?*" (V. i. 29).

She was sent to France on Richard's deposition, and, it is said, continued to mourn for him for many years after his death.

BOLINGBROKE.

A Contrast to Richard. Bolingbroke is, in every respect, a most complete contrast to Richard. He possesses those qualities which Richard lacks and is strong where Richard is weak. Bolingbroke has all the characteristics that make for success, Richard has those which lead to certain failure. Bolingbroke is cool, calculative and astute. He possesses none of Richard's sentimentalism, none of his wavering irresolution. On the other hand he possesses nothing of Richard's personal charm. This contrast between the two characters is maintained throughout the play and is to be observed at every step, not less in periods of success than of misfortune. Whilst Richard employs speech to relieve his feelings and pours out all thoughts in poetic language, Bolingbroke either avoids speech altogether or uses it to conceal his emotions.

To understand thoroughly the character of Bolingbroke the play of *Henry IV.* should also be studied. The character is only partially developed in *Richard II.*

His Masterfulness. This is the quality that strikes us first in reading the play. By sheer strength of purpose he imposes his will on others, often without even putting his wishes into words. By his own force of will he overpowers the will of others. It is to this quality that we must attribute the fact that Richard resigned to him the crown before even he

demanded it. The first act affords instances of this spirit of mastery. His language towards the king is always courteous, but he obeys only his own will. When the king bids him throw up his gage, he exclaims

"*O, God defend my soul from such deep sin*" (I. i. 187),

and refuses to "sound so base a parle." Nay, he even speaks, in the king's presence, as though he himself were already king. His country, he says, calls to him to deal justice and rough chastisement to Mowbray.

"*And, by the glorious worth of my descent,*
This arm shall do it, or this life be spent" (I. i. 107).

No wonder, then, that King Richard exclaims

"*How high a pitch his resolution soars!*" (I. i. 109).

His Courage. Such a power of influencing others could only exist in a man who possessed the courage to enforce his will in spite of all obstacles. He must possess courage, physical and moral. Of the former, Bolingbroke gives evidence when he dares to make good his accusation against Mowbray.

"*As confident as is the falcon's flight*
Against a bird, do I with Mowbray fight" (I. iii. 61).

and when he admits the treacherous Aumerle to a private conference with him in V. iii. He gives proof of another kind of courage when, in Richard's presence, he charges Mowbray with Gloucester's murder, knowing all the time that the responsibility of it rested with the king. Again he receives with fortitude his sentence of banishment, and later in the play by pardoning Aumerle and the bishop of Carlisle he shews a magnanimity and a forbearance which could only proceed from a brave heart.

His Patriotism. Bolingbroke was ambitious and he was masterful, but a true love of his country rather than personal ambition or a desire to revenge himself upon his enemies is made to appear the prime motive of most of his actions. In his patriotism as in other qualities, he contrasts with Richard. The patriotism of Bolingbroke is practical, that of Richard, sentimental only. Bolingbroke makes no parade of his love for his country. He would not, on landing in England, publicly salute the earth with his hand, or greet it with smiles and tears, but he loved it none the less. Only in the presence of his patriotic father does he give vent to his feelings:

"*Then, England's ground, farewell; sweet soil, adieu;*
My mother, and my nurse, that bears me yet!
Where'er I wander, boast of this I can,
Though banish'd, yet a trueborn Englishman" (I. iii. 306).

His Political Wisdom and Practical Common Sense. In contrast to Richard's folly and recklessness, we have in the play many illustrations of Bolingbroke's discretion, foresight and political caution. King Richard describes his behaviour towards the common people. He seems "to dive into their hearts," wooing their favour "with the craft of smiles."

> "*With 'Thanks, my countrymen, my loving friends;*
> *As were our England in reversion his,*
> *And he our subjects' next degree in hope*" (I. iv. 34).

His conduct towards his uncle York is discretion itself. He assures him that his coming is but to lay claim to what is his own; he urges his claims of relationship and recalls the almost sacred name of Gaunt. At the same time he makes the cleansing of the commonwealth an additional pretext for his invasion, thus covering his designs, as it were, with a cloak of justice. He shews himself anxious above all things to "proceed without suspicion." His first public act is the execution of the king's parasites, the objects of universal hatred, but even this he does not effect without first proclaiming "in the view of men" all the crimes they have committed. He wins all classes by his moderation, as Richard had alienated all by his excesses. In the deposition scene he humours Richard as far as he can, but he loses no opportunity that is thrown in his way. He manages things so adroitly that he seems to be accepting a position forced upon him rather than seizing a prize that has been long coveted.

His Delicacy is shewn in his treatment of the fallen king, and in his behaviour towards the Queen.

> "*For God's sake, fairly let her be entreated;*
> *Tell her I send to her my kind commends;*
> *Take special care my greetings be deliver'd*" (III. i. 37).

In this respect he presents a sharp contrast to the bullying Northumberland. He indulges the king's whims, and checks Northumberland's unnecessary harshness.

His Retribution. With the death of Richard, the new king, Henry IV., reaches the summit of his ambition, but the success of his life was only partial. He was successful in his contest with Richard, because he possessed the true kingly instinct, but he was none the less a usurper. Already in our play he regrets the deed that has rid him of his living fear, and protests that his soul is full of woe. He had been the instrument appointed to bring retribution upon Richard, and now he must suffer in his own turn. What he has sown he must reap. In the play called after his name, it is shewn how his life becomes a burden to him: he hates the sight of his fellow-creatures and yearns in vain for the affection of his son.

"Bolingbroke utters few words in the play of *Richard II.*; yet we feel that from the first the chief force centres in him. He possesses every element of power except those which are spontaneous and unconscious. He is dauntless, but his courage is under the control of his judgment. . . . He is ambitious, but his ambition is not an inordinate desire to wreak his will upon the world, and expend a fiery energy like that of Richard III.; it is an ambition which aims at definite ends, and can be held in reserve until these seem attainable. He is studious to obtain the good

graces of nobles and of people, and he succeeds because, wedded to his end, he does not become impatient of the means; but he is wholly lacking in genius of the heart; and therefore he obtains the love of no man."—DOWDEN.

JOHN OF GAUNT, DUKE OF LANCASTER,

is represented by Shakespeare as a high-minded, noble patriot, the worthy ancestor of a line of kings. He is not at all the violent, self-seeking, unprincipled Gaunt of history who had, in his younger days, pillaged the church and trampled upon the rights of the Commons. The poet has idealised him in order to raise our conception of his son's character.

His Patriotism. He is represented as having spent his life in vain endeavours to curb the wildness of the king, and preserve the honour of his country, and we see him in the play devoting his last energies and his last breath to the same purpose.

> "*Though Richard my life's counsel would not hear,*
> *My death's sad tale may yet undeaf his ear*" (II. i. 15).

His famous speech describing "this royal throne of kings this sceptre'd isle . . . . this blessed plot, this earth, this realm, this England" (II. i. 40–66), contains, as Coleridge has pointed out, every motive to patriotism, and every cause producing it. The last words of this speech show the intensity of his love for his country.

> "*Ah, would the scandal vanish with my life,*
> *How happy then were my ensuing death*" (II. i. 67).

His Love for his Son was visible "in the glasses of his eyes," even to Richard, who made it the pretext for shortening by four years the term of Bolingbroke's exile. Grief caused by the banishment of his son is represented as having hastened his end.

> "*The pleasure that some fathers feed upon*
> *Is my strict fast; I mean my children's looks;*
> *And therein fasting, hast thou made me gaunt*" (II. i. 79).

Bolingbroke, speaking to York, reminds him of the strong ties of affection by which Gaunt was bound to all who could trace any blood-relationship to him:

> "*You have a son, Aumerle, my noble cousin;*
> *Had you first died, and he been thus trod down,*
> *He should have found his uncle Gaunt a father,*
> *To rouse his wrongs and chase them to the bay*" (II. iii. 125).

His Loyalty to his King. His loyalty to his king is only second to his love for his country and for his son. To him King Richard is "God's substitute, His deputy anointed in His sight," against whom he may never lift "an angry arm," not even to avenge the murder of his own

brother. It is characteristic of his loyalty that, after having spent his strength in a fierce denunciation of the king, spoken from a heart burning with patriotism, he should die commending himself to his majesty (II. i. 147).

EDMUND OF LANGLEY, DUKE OF YORK.

The Duke of York at the same time bears a resemblance and presents a contrast to his brother, the Duke of Lancaster. He resembles him in his *wish* to be loyal and patriotic; he differs from him in his *power* to act up to his wishes.

His Weakness is patent to all. He confesses it himself repeatedly

> "*Here am I left to underprop this land,*
> *Who, weak with age, cannot support myself*" (II. ii. 81).

and again

> "*If I know how or which way to order these affairs*
> *Thus thrust disorderly into my hands,*
> *Never believe me*" (II. ii. 109).

His friends place no reliance on him,

> "*Alas, poor duke! the task he undertakes*
> *Is numbering sands and drinking oceans dry*" (II. ii. 145).

says Green. His enemies have no fear of him. (cf. II. iii. 137-140, etc.)

When he meets Bolingbroke, he expends all his strength in words which lead to nothing. "Be it known to you, I do remain as neutral," he says, but his very next words show that he inclines rather towards the usurping than towards the reigning power. Finding himself placed in a difficult situation, he wishes for time to reflect.

> "*It may be I will go with you: but yet I'll pause;*
> *For I am loath to break our country's laws.*
> *Nor friends, nor foes, to me welcome you are*" (II. iii. 168).

He would like to reconcile two conflicting duties, loyalty to his king and his duty to his family. But circumstances demanded immediate action, and he follows the course which seems best to promote his own safety and his own interests.

He is generally beloved. Notwithstanding that he forsakes his king and transfers his allegiance to Bolingbroke, York must not be regarded as a mere time-server, who always selfishly seeks his own interests. He is spoken well of in the play. King Richard creates him "lord governor of England," during his own absence in Ireland,

> "*For he is just, and always loved us well*" (II. i. 221).

Green feels pity for him, "Alas, poor duke!" he says, and the Gardener, usually a shrewd judge of character, speaks of "the good Duke of York." Northumberland calls him "Good old York," and Bolingbroke addresses him as he would his own father, and in the last act speaks of his "abundant goodness," and commends him as a "sheer, immaculate and silver fountain."

His Peaceful Disposition. The truth is, he is one of those good-natured, indolent, well-meaning men who would never do anyone any harm if they could help it, but who are altogether at a loss in a situation demanding resolution and prompt action. In such a position such a man will do as York did, and allow himself to be led by the first strong mind he meets. He allies himself with Bolingbroke, and satisfies his conscience by persuading himself that "heaven hath a hand in these events."

His one Sudden Resolve. When he detected his son in a treasonable plot against the king, the son whose fealty he had pledged, then his course was clear before him and he knew how to act upon it.

> "*Now by mine honour, by my life, by my troth*
> *I will appeach the villain*" (V. ii. 78)

he exclaims; and again

> "*Were he twenty times my son*
> *I would appeach him*" (V. ii. 101).

On this occasion his duty to his king and country, his conscience and his own interests are at one, and he can act with resolution.

"There is scarcely anything in Shakespeare in its degree more admirably drawn than York's character; his religious loyalty struggling with a deep grief and indignation at the king's follies; his adherence to his word and faith once given, in spite of all, even the most natural, feelings. You see in him the weakness of old age, and the overwhelmingness of circumstances, for a time surmounting his sense of duty,—the junction of both exhibited in his boldness in words and feebleness in immediate act; and then again his effort to retrieve himself in abstract loyalty, even at the heavy price of the loss of his son."—COLERIDGE.

"The characters of old John of Gaunt and of his brother York, uncles to the king, the one stern and foreboding, the other honest, good-natured, doing all for the best, and therefore doing nothing, are well kept up."—HAZLITT.

THOMAS MOWBRAY, DUKE OF NORFOLK.

The character of Mowbray is but slightly sketched in the play. He is charged by Bolingbroke with the murder of Gloucester, but Shakespeare can hardly intend us to credit the charge, which was in reality aimed at Richard himself. Mowbray's vehement denials have a genuine ring of honesty and truth about them and his protestations of innocence carry conviction. Several allusions in the play lead us to believe that Richard

was the real author of the murder, and that Mowbray was used only as a scapegoat. His loyalty to Richard prevented his clearing himself, since in doing so he would have been compelled to implicate the King. No doubt this thought was passing through his mind when he said

> "*For Gloucester's death,*
> *I slew him not; but to my own disgrace*
> *Neglected my sworn duty in that case*" (I. i. 132).

We imagine that, inasmuch as he was governor at Calais at the time of the murder, he was acquainted with the names of the perpetrators of it and knew upon whose authority they were acting, and that he neglected his sworn duty by keeping his knowledge secret.

Evidences of his Innocence. In the scene in Westminster Hall (IV. i.) Bolingbroke appears to be satisfied as to his innocence and determines to recall him from banishment and restore him "to all his lands and signories." The account which the holy bishop of Carlisle gives of his battles in the cause of Christianity, and of his honourable death "toi"d with works of war" goes far towards obliterating any stain that may have rested on his name.

THE DUKE OF AUMERLE.

An intimate friend of King Richard and his companion in his pleasures, his wars and his misfortunes. Just as in Bolingbroke, we see reproduced many of the characteristics of his father Gaunt, so Aumerle is in some respects a reflection of his father York. His words are generally wiser than his deeds; he endeavours to infuse some spirit into the despairing Richard. After their landing in Wales he reminds the king that

> "*Bolingbroke, through our security,*
> *Grows strong and great in substance and in power*" (III. ii. 34)

and urges him to take courage,

> "*Comfort, my liege; remember who you are*" (III. ii. 82)

and advises him again

> "*My father hath a power, inquire of him,*
> *And learn to make a body of a limb*" (III. ii. 186).

He is Faithful to King Richard. Though he advises the king to yield at Flint, he would have him yield only,

> *Till time lends friends and friends their helpful swords*" (III. iii. 132).

He does not, as his father did, readily transfer his allegiance to Bolingbroke. On the other hand his word is not to be trusted. Suspicion points clearly to his having had a hand in Gloucester's murder; four nobles accuse him, whilst only one, and that one a relation, defends him against the charge. Bolingbroke, seeing perhaps in him, as he did in his own son, "sparks of better hope, which elder years may happily bring

forth" dismisses the charge, and is content to reduce his rank "for being Richard's friend," and take his father's pledge as a guarantee of his future loyalty. Thus Aumerle's attachment to Richard cost him a title. He next plots to assassinate the new king at Oxford. Again Bolingbroke pardons him "to win his after-love." This time events justified his clemency for he was subsequently slain, fighting valiantly at Agincourt on behalf of Bolingbroke's son, King Henry the Fifth.

THE EARL OF NORTHUMBERLAND

is the leader of the rebellious lord, Bolingbroke's chief supporter, the ladder wherewithal he mounted to the throne.

He is Ambitious. His hatred at first is directed against the king's favourites. He felt that they usurped the place in the king's favour which should have been held by himself "and many more of noble blood in this declining land." The king, he considers, is "not himself, but basely led by flatterers" whom he regards as mere informers against the nobility. When Bolingbroke returned from banishment, Northumberland was the first to join him. He was proclaimed a traitor and, in consequence, his brother, the Earl of Worcester, the Steward of the royal household, deserted King Richard.

He is a hard man. He has no sympathy with King Richard, and feels no pity for him in his fallen state. In this respect his behaviour towards the fallen monarch contrasts unfavourably with that of Bolingbroke. He seems almost to delight in tormenting Richard and triumphing over him. He alone possessed the unenviable faculty of rousing the indignation of the patient king. His conduct is "fiendish" and cruel, and at last calls forth the following speech in which his character is accurately gauged and his future correctly predicted.

> "*Northumberland, thou ladder wherewithal*
> *The mounting Bolingbroke ascends my throne,*
> *The time shall not be many hours of age*
> *More than it is ere foul sin gathering head,*
> *Shall break into corruption: thou shalt think,*
> *Though he divide the realm and give thee half,*
> *It is too little, helping him to all;*
> *And he shall think that thou, which know'st the way*
> *To plant unrightful kings, wilt know again,*
> *Being ne'er so little urged, another way*
> *To pluck him headlong from the usurped throne*" (V. i. 55).

HENRY PERCY

plays a small and unimportant part in this play. He belongs to *Henry IV.*, and is here introduced in accordance with the happy practice of Shakespeare's of arousing interest in a character in one play, before we really become acquainted with him in the next. Shakespeare represents him as being much younger than he really was in order that he may

obtain a more complete contrast to Prince Henry, who also belongs properly to the play of *Henry IV.* Percy appears as a youth of great promise and a zealous and active partisan of Bolingbroke to whom he says,

> "*My gracious lord, I tender you my service,*
> *Such as it is, being tender, raw and young;*
> *Which elder days shall ripen and confirm*
> *To more approved service and desert*" (II. iii. 41).

Bolingbroke addresses him as "gentle Percy," and encourages him with promises of future recompense.

Of his character in *Henry IV.* Gervinus says: "Never was a more living character delineated in poetry; ballads designed to sing his glory might borrow their boldest traits and images from this drama. . . . Henry Percy is the ideal of all genuine and perfect manliness, and of that active nature which makes the man a man. In jesting exaggeration, the Prince well characterises him with the one touch, that he kills six or seven dozen of Scots at a breakfast, and says to his wife, 'Fye upon this quiet life! I want work!'"

The Percy Family in History.

From history we learn that the Earl of Northumberland in Richard II.'s reign exhibited his independence of the king in a way characteristic of a northern baron. Being sent for to court, he neglected to go, was disgraced and banished, and thereupon fled to Scotland. He afterwards helped treacherously to decoy Richard II. into the hands of Bolingbroke at Conway (an incident which Shakespeare passes over). In the reign of Henry IV. the whole family of the Percies seem to have felt that their services had been ill requited. Three of the family, Northumberland, Worcester and Henry Percy entered into a league with Owen Glendower. Glendower was defeated at Shrewsbury in 1403, Percy being slain in the battle, the Earl of Worcester beheaded just after it. Northumberland, who had taken no part in the fight, was acquitted of treason in full parliament. He afterwards perished in a new rebellion at Bramham Moor in 1408.

THE BISHOP OF CARLISLE

is one of the noble characters of the play. He is a true and fearless patriot and a strong believer in the sacredness of the king's vocation, but no believer in idleness or negligence. He warns Richard against trusting to faith without works.

> "*The means that heaven yields must be embraced,*
> *And not neglected; else, if heaven would,*
> *And we will not, heaven's offer we refuse,*
> *The proffer'd means of succour and redress*" (III. ii. 29).

He continually chides the king's inactivity and urges him to act.

> "*My lord, wise men ne'er sit and wail their woes,*
> *But presently prevent the ways to wail*" (III. ii. 178)

In the parliament held in Westminster Hall he alone champions King Richard. Undaunted by the presence of his enemies, Bolingbroke's supporters, he boldly claims for Richard the right to be heard in his own defence. As Gaunt did earlier in the play, and as Richard does later, he prophesies that civil war will be the result of Bolingbroke's usurpation.

> "*In this seat of peace tumultuous wars*
> *Shall kin with kin and kind with kind confound;*
> *Disorder, horror, fear and mutiny*
> *Shall here inhabit, and this land be call'd*
> *The field of Golgotha, and dead men's skulls*" (IV. i. 140)

a prediction fulfilled by the Wars of the Roses. His boldness on Richard's behalf cost him his liberty. He was arrested on the charge of capital treason and kept in custody for some time. After the Oxford rebellion he was pardoned by Bolingbroke, who felt sincere admiration for his nobility of character. From other sources we learn that he lived quietly at Todenham, in Gloucestershire, until his death in 1409.

THE FAVOURITES OF KING RICHARD.

Richard's boon companions and confidants, the associates with whom he was most at his ease, who catered for his amusements and by whom he was flattered and "basely led," were Bushy, Bagot and Green, to whom may be added the Earl of Wiltshire, to whom the king farmed the realm. Shakespeare has represented these men as being direct causes of the king's misgovernment and consequent downfall. "A body of courtiers, greedy of wealth, greedy of land and titles, careless of the royal reputation and national credit, constantly working to obtain office for the heads of one or other of its factions, using office for the enrichment of its own members, contained in itself all the germs of future trouble." So writes Stubbs, and the statement both illustrates and is illustrated by the position and conduct of the favourites in the play. Their responsibility for the king's misgovernment is alluded to by Northumberland.

> "*The king is not himself, but basely led*
> *By flatterers*" (II. i. 241).

and by Bolingbroke in his judicial harangue at Bristol.

> "*You have misled a prince, a royal king*
> *A happy gentleman in blood and lineaments,*
> *By you unhappied and disfigured clean*" (III. i. 8).

They are hated by the commons from whom they expect "little office . . . except like curs to tear us all in pieces." The Gardener's discerning eye sees in them the weeds which the king's broad-spreading leaves did shelter

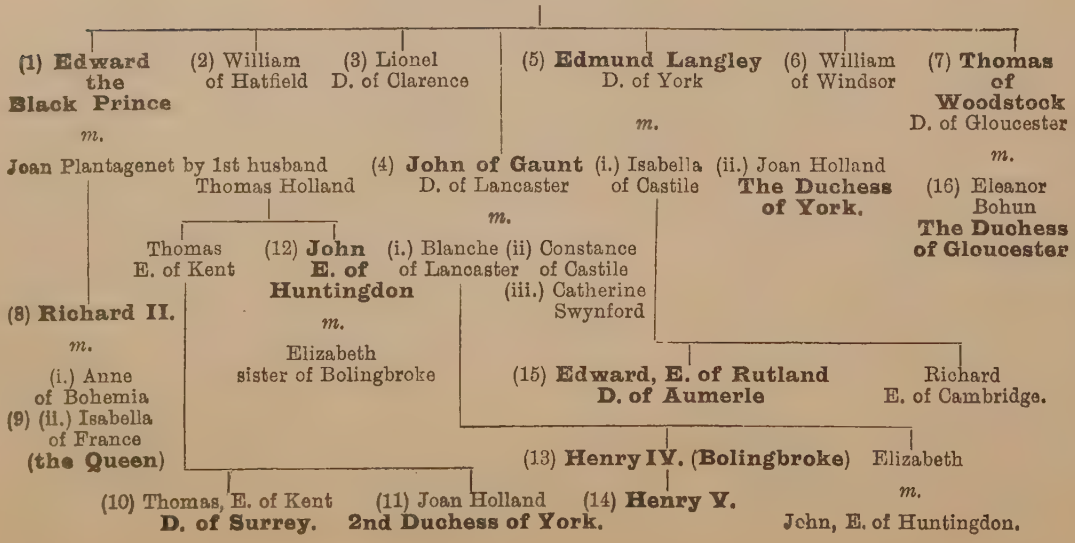
> "*That seem'd in eating him to hold him up*" (III. iv. 51).

Bushy, Green and the Earl of Wiltshire are delivered over to execution in the play, Bagot escaped to Ireland.

GENEALOGICAL TABLE.

EDWARD III.

The seven sons of Edward III. (I. ii. 11) were


(1) Edward the Black Prince
m.
Joan Plantagenet by 1st husband Thomas Holland
(2) William of Hatfield
(3) Lionel D. of Clarence
(4) John of Gaunt D. of Lancaster
m.
(i.) Isabella of Castile
(ii.) Joan Holland The Duchess of York.
(5) Edmund Langley D. of York
m.
(6) William of Windsor
(7) Thomas of Woodstock D. of Gloucester
m.
(16) Eleanor Bohun The Duchess of Gloucester
Thomas E. of Kent
(12) John E. of Huntingdon
m.
Elizabeth sister of Bolingbroke
(i.) Blanche of Lancaster
(ii) Constance of Castile
(iii.) Catherine Swynford
(8) Richard II.
m.
(i.) Anne of Bohemia
(9) (ii.) Isabella of France (the Queen)
(15) Edward, E. of Rutland D. of Aumerle
Richard E. of Cambridge.
(13) Henry IV. (Bolingbroke)
Elizabeth
m.
John, E. of Huntingdon.
(10) Thomas, E. of Kent D. of Surrey.
(11) Joan Holland 2nd Duchess of York.
(14) Henry V.

DEPARTURES FROM HISTORY.

For details see appendix pp. 157-176.

The following summary is given for easy reference.

1 **John of Gaunt.**

(1) His age. Throughout the Play he is represented as an old man, dying of age and infirmities.

He was only 59 years of age at his death.

(2) His character. He is represented as a patriot, whereas he was an unprincipled, selfish politician.

Shakespeare represents him as a patriot, in order to make Bolingbroke appear as a patriot and as the son of a patriot, coming to deliver the country from Richard's bad government.

2. **The Duchess of Gloucester.** In the Play her death occurs at Plashy, and is represented as brought about by her grief at the murder of her husband the Duke of Gloucester (I. ii. 73-74).

Her death really occurred at Barking Abbey, according to Holinshed, through sorrow at the death of Lord Humphrey Gloucester (see p. 153).

3. **Norfolk.**

(1) His age (I. iii. 159). Shakespeare makes him 40 years of age. His elder brother, born in 1365, was only 33.

(2) His ignorance of foreign languages (I. iii. 161). But he had been governor of Calais, had escorted the young queen Isabel of France to England, and had been entrusted with a mission to Germany. Consequently it is highly probable that he could speak French at least.

4. **The release of Bolingbroke and Norfolk from their oath of obedience** (I. iii. 181). For this there is no warrant in Holinshed.

5. **The remission of four years from the original sentence of ten years' banishment for Bolingbroke** (III. i. 209-211). This remission took place at Eltham some time after the trial at Coventry.

6. **The acquiescence of John of Gaunt in the banishment of Bolingbroke** (I. iii. 246). We can find no authority for this.

7. **The visit of Richard to Gaunt on his deathbed** (II. i.). There is no record in history of this.

8. **The age of the Queen.** Throughout the Play, Queen Isabella appears as a woman. In fact, at the time she was but a child twelve years of age.

9. **Bolingbroke represented as the only surviving son of John of Gaunt** (II. i. 86). Though Bolingbroke was the eldest son of John of Gaunt by his first wife Blanche of Lancaster, Gaunt was thrice married and left several sons.

10. **The age of Harry Percy (Hotspur), the son of the Duke of Northumberland** (Act II). Shakespeare represents Harry Percy as a youth (II. iii. 36), and as meeting with Bolingbroke for the first time at Gloucestershire (II. iii. 39). In fact, Hotspur was about the same age as Bolingbroke and had fought in his company in the French wars.

11. There does not appear to be any historical authority for the statement that **Gaunt and the Duke of York** (II. iii. 101) had rescued the Black Prince in any battle of the French wars in the reign of Edward III.

12. The reference to **Glendower** (III. i. 43) has no historical authority. The Welsh rising against Henry IV. took place in 1403.

13. **Richard at Flint Castle** (III. iii.). Richard did not hold Flint Castle against Bolingbroke. According to Holinshed he surrendered at Conway to Northumberland, who conveyed the King to Flint. Thus Richard was already a prisoner at Flint Castle in the power of Northumberland.

14. **The age of Bolingbroke** (III. iii. 204-5). Richard is represented as being the elder of the two. In reality they were of the same age, for both were born in 1366.

15. **The Parliament scene at Westminster** (IV. i.). History records two meetings of Parliament, viz. September 20th and October 19th, 1399. Richard was not present at either, and signed the deed of abdication in the Tower.

    For dramatic purposes, Shakespeare blends into one meeting of Parliament many events that happened at different places and on different days. The presence of Richard, though opposed to historical fact, was clearly necessary for the dramatic denouement.

16. **The arrest of Carlisle** (IV. i.). Shakespeare represents Carlisle as arrested by Northumberland and assigned to the custody of the Abbot of Winchester. According to Holinshed he was arrested by the Earl of Westmoreland, and handed over into the keeping of the Abbot of St. Albans.

17. **The Coronation of Bolingbroke.** According to Shakespeare it was on a Wednesday (IV. i. 319). It actually took place on St. Edward's day, Monday, October 13th.

18. **Richard's interview with the Queen** (V. i.). This incident is entirely unhistoric.

19. **The entry of Bolingbroke into London** (V. ii. 1-40). Shakespeare represents Richard as gracing Bolingbroke's triumphal entry into London, riding as a captive in the procession. In fact, Richard entered London on a different day and by another route, and went direct to the Tower.

20. **Aumerle as the son of the Duchess of York** (V. ii. 41). Historically inaccurate.

The mother of Aumerle was Isabella of Castile, the first wife of the Duke of York.

The Duchess of the play was Joan Holland, daughter of Thomas, Earl of Kent.

Aumerle is also represented as the only son of the Duke of York (V. ii. 90). In reality York had a younger son, Richard Earl of Cambridge, who, by his marriage with Anne Mortimer, laid the foundation of the claim by the house of York to the throne in the reign of Henry IV.

21. **Prince Henry** (V. iii.). Shakespeare represents Prince Henry as a lad of twelve, and as being of dissolute character.

GEOGRAPHICAL NOTES.

Alps. (I. i. 64). The great central range of Europe.

> "And meet him, were I tied to run afoot
> Even to the frozen ridges of the *Alps*" (I. i. 63-4).

Mowbray is expressing his determination to meet Bolingbroke in combat, even if he were compelled to follow him to the snow-clad Alps, *i.e.* to the most inaccessible region known in those times.

Barkloughly. (III. ii. 1) "*Barkloughly* Castle call they this at hand." The name "Barkloughly" (*Barcloughlie* in Holinshed) is an error for "Hertlowle." Harlech Castle, in Wales, is the place intended. Shakespeare, following Holinshed, represents Richard as landing at Harlech on his return from Ireland (see p. 168).

Berkeley (II. ii. 119, II. iii. 51), a town in Gloucestershire, on the Severn. It is famous for its castle, situated on the south-east side of the town and still in a state of good preservation. It was the scene of the murder of Edward II. in 1327.

In the play York gathers his forces at Berkeley, and Bolingbroke marches across the country from Ravenspur to Berkeley. The meeting of York and Bolingbroke actually took place in the church outside the castle.

Bordeaux. (V. vi. 33) "Richard of *Bordeaux*." An important port in the south of France situated on the river Garonne. It was the residence of the Black Prince, and the seat of the English Government of Aquitaine during the reign of Edward III. Richard was born at Bordeaux in 1366; hence the title "Richard of Bordeaux."

Bristol. (II. iii. 163-5)

> "But we must win your grace to go with us
> To *Bristol Castle*, which, they say, is held
> By Bushy, Bagot and their complices."

The First Scene of the Third Act is also laid at Bristol.

An important town and port in Gloucestershire, on the river Avon. The King's favourites took refuge in Bristol, where they were captured by Bolingbroke and executed the next day. Shakespeare mentions the deaths of Bushy and Green. The Earl of Wiltshire was also executed. The proceedings of Bagot are uncertain. One account states that he did not go to Bristol at all, but went to Chester and thence to the King in Ireland. Another account represents him as having escaped from Bristol.

Brittany or Bretagne. (II. i. 277) "A bay in *Brittany*" (II. i. 285) "Well furnished by the Duke of *Bretagne*." An ancient duchy and province in the north-west of France. The Duke of Brittany furnished Bolingbroke with the means for his expedition to England.

Calais. (I. i. 126) "Three parts of that receipt I had for *Calais*." The port of France, opposite Dover, captured by Edward III., 1347, and held by England till it was lost in the reign of Mary, 1588. The governorship of Calais was an important post. It was held by Thomas Mowbray, Duke of Norfolk. Here the Duke of Gloucester was put to death. The charge contained in the passage is that Norfolk had appropriated to his own purposes money sent him to pay the garrison at Calais.

Caucasus. (I. iii. 294-5)

> "O, who can hold a fire in his hand
> By thinking on the frosty *Caucasus*."

A range of lofty mountains stretching from the Black Sea to the Caspian Sea and separating Russia in Europe from the Russian possessions in Asia Minor.

Cicester (V. vi. 2-3).

> "The rebels have consumed with fire
> Our town of *Cicester* in Gloucestershire."

Cirencester, an ancient Roman town in Gloucestershire. It is situated on the Churn, one of the streams forming the Thames. For the circumstance of the town being set on fire (see p. 175-6).

Conway. The Fourth Scene of the Second Act is placed at Conway. The ancient town of that name on the mouth of the river Conway; where are the ruins of the old castle. Conway plays an important part in the wars between Wales and England. Richard II. surrendered to Northumberland at Conway and was by him escorted to Flint. Shakespeare places the surrender at Flint.

Cotswold. (II. iii. 9) "A weary way from Ravenspurgh to *Cotswold*." A range of hills in Gloucestershire. The river Thames takes its rise in these hills. The neighbourhood is famed as a hunting ground, and also for a noted breed of sheep.

Coventry. (I. i. 199) "At *Coventry*, upon St. Lambert's day." In Warwickshire, the scene of the combat between Hereford and Norfolk. Gosford Green, near Coventry, is conjectured to be the actual spot.

Ely House. (I. iv. 58) "*King Richard.* Where lies he?
Bushy. At Ely House."

The palace of the Bishop of Ely in Holborn. The site is now denoted by Ely Place; the only part remaining is the chapel, still known as Ely Chapel.

John of Gaunt died at Ely House.

Flint. Act III. Scene iii. is laid at Flint Castle. The county town of Flintshire, where the ruins of the ancient castle are still to be seen. Shakespeare places the surrender of Richard to Bolingbroke at Flint. But he had already practically surrendered himself to Northumberland at Conway (see p. 169).

Italy. (II. i. 21) "Report of fashions in proud *Italy*." In Shakespeare's time Italy was the centre of art, luxury, and civilization. Venice was the Paris of modern days. It is impossible to determine whether Englishmen imitated Italian fashions in the fourteenth century. There was, however, considerable commerce between the two countries.

Langley. The Fourth Scene of the Third Act is placed at Langley. The Duke of York had a castle at Langley, a village in Buckinghamshire.

Oxford. (V. ii. 99) "To kill the king at *Oxford*." For the full particulars of the plot (see p. 173).

Plashy, near Dunmow, in Essex, the seat of the Duke of Gloucester. He obtained Plashy, and also the office of Lord High Constable, by his marriage with Eleanor Bohun (the Duchess of Gloucester of the play), daughter of Humphrey, Earl of Hereford.

Richard, in person, arrested the Duke of Gloucester at Plashy.

Shakespeare represents the Duchess of York as dying at Plashy (II. ii. 90-97), whither she had retired after her ineffectual appeal to John of Gaunt (I. ii. 66).

The word may be a corruption of Plessis, the castle being possibly built on the model of one at Plessis in France.

The ruins of the Norman Keep are still in existence.

Pomfret or Pontefract. (V. i. 52) "You must to *Pomfret*, not unto the Tower."

Pontefract Castle, the place of Richard's imprisonment, is situated at the town of Pontefract (locally pronounced Pomfret) about twenty-two miles from York. The castle was built about 1080 by Hildebert de Lacy, one of the followers of William the Conqueror.

It was the scene of many tragedies.

(1) Thomas, Earl of Lancaster, who revolted against Edward II., was defeated at Borough Bridge, 1322, and beheaded at Pontefract.

(2) In 1399 it was the prison of Richard II., and here, according to Holinshed, whose account Shakespeare follows, he was murdered by Sir Piers of Exton.

(3) In 1483 Earl Rivers, Richard Lord Grey and Sir Thomas Vaughan were executed by the order of Richard III.

The strength and size of the ancient castle can be conceived from the present ruins. In one of the walls (eighteen feet thick) is a dungeon in which, according to tradition, Richard was confined. It is more probable, seeing that he was waited upon with some state, that he was allowed to occupy a room in the keep.

Port le Blanc. (II. i. 277) "*Port le Blanc*, a bay in Brittany." A small port on the coast of the department of Côtes du Nord, in France. Shakespeare, following Holinshed, represents Bolingbroke as setting sail from this port on his expedition to England. According to Froissart he sailed from Vannes.

Ravenspurgh or Ravenspur (II. i. 296) "Away with me in post to *Ravenspurgh*." The landing-place of Bolingbroke on his return. It was also the landing-place of Edward IV. when he returned in 1471 to meet Warwick and the Lancastrians and to regain the crown. Ravenspur was an important port at the mouth of the Humber. It was situated near Spurn Head. In the early part of the fourteenth century it was the most considerable port on the Humber, but in 1346 it had suffered so much from the inroads of the sea that the merchants of the place removed to Hull. The name will always have historical interest from the circumstances of the two landings mentioned above. At Hedon, a few miles distant, there is an old cross, said to have been erected at Ravenspur in memory of the landing of Bolingbroke. It was removed to avoid its destruction by the sea.

The Savoy. (I. ii.) The Palace of the Duke of Lancaster, on the banks of the Thames, so-called from having been the seat of Peter, Earl of Savoy. It came into the possession of the Lancasters through Edmund, Earl of Lancaster, the second son of Henry III., given to him by his mother, Eleanor, who received it at the death of her uncle, the Earl of Savoy. John of Gaunt obtained it by his marriage with Blanche of Lancaster. It was burnt in Wat Tyler's rebellion, 1381, and was rebuilt (as the Hospital of St. John the Baptist) by Henry VII. The chapel only remains at the present day and was restored in 1865 after a fire in 1864.

Tower. (IV. i. 316, V. i. 1-2.)

"This way the king will come; this is the way
To Julius Cæsar's ill erected *tower*."

The Tower of London. Shakespeare follows tradition in assigning its erection to Julius Cæsar. It was really built by Gundulphus, Bishop of Rochester, in the reign of William I.

Westminster Hall (IV. i.) was built by William II. It was rebuilt by Richard II. He raised the walls, and added the carved roof, finishing the work in 1399, and the first meeting of Parliament in the restored building was for the purpose of deposing him.

THE TRAGEDY OF KING RICHARD II.

Dramatis Personæ.

KING RICHARD THE SECOND.
JOHN OF GAUNT, Duke of Lancaster, } *uncles to the King.*
EDMUND OF LANGLEY, Duke of York, }
HENRY, surnamed BOLINGBROKE, Duke of Hereford, son of John of Gaunt; afterwards KING HENRY IV.
DUKE OF AUMERLE, son to the Duke of York.
THOMAS MOWBRAY, Duke of Norfolk.
DUKE OF SURREY.
EARL OF SALISBURY.
LORD BERKELEY.
BUSHY, } *servants to King Richard.*
BAGOT, }
GREEN, }
EARL OF NORTHUMBERLAND.
HENRY PERCY, surnamed Hotspur, his son.
LORD ROSS.
LORD WILLOUGHBY.
LORD FITZWATER.
Bishop of Carlisle.
Abbot of Westminster.
Lord Marshal.
SIR STEPHEN SCROOP.
SIR PIERCE of Exton.
Captain of a Band of Welshmen.
QUEEN to King Richard.
DUCHESS OF YORK.
DUCHESS OF GLOUCESTER.
Lady attending on the Queen.

Lords, Heralds, Officers, Soldiers, two Gardeners, Keeper, Messenger, Groom, and other Attendants.

SCENE: *England and Wales.*

ACT I.

SCENE I. *Windsor Castle.*

Enter KING RICHARD, JOHN OF GAUNT, *with other* Nobles *and* Attendants.

K. Richard. Old John of Gaunt, [a]*time-honour'd* Lancaster,
Hast thou, according to thy [b]*oath and band*,
Brought hither Henry [c]*Hereford* thy bold son,

[a] *venerable*
[b] *bond given under oath*
[c] *dissyllable*

Here [a]*to make good* the [b]*boisterous late* [c]*appeal*,
Which then our [d]*leisure* would not let us hear,
Against the Duke of Norfolk, Thomas Mowbray?
Gaunt. I have, my liege.
K. Richard. Tell me, moreover, [1]hast thou sounded him,
If he appeal the duke *on* [e]*ancient malice;*
Or [f]*worthily*, as a good subject should,
[2]On some known ground of treachery in him?
Gaunt. As near as I could sift him on that [g]*argument*,
On some [h]*apparent* danger seen in him
Aim'd at your highness, no [i]*inveterate malice.*
K. Richard. Then call them to our presence; face to face,
And frowning brow to brow, ourselves will hear
The accuser and the accused freely speak:
[2k]*High-stomach'd* are they both and full of ire,
[4]In rage deaf as the sea, hasty as fire.

Enter BOLINGBROKE *and* MOWBRAY.

Bolingbroke. Many years of happy days befal
My gracious sovereign, my most *loving* liege!
Mowbray. Each day *still* [l]*better other's* happiness;
Until the heavens, envying earth's good [m]*hap*,
[5]Add an immortal title to your crown!

[a] *to substantiate*
[b] *to challenge by an accusation*
[c] *the violent accusation you so lately made against Norfolk*
[d] *convenient time; convenience*
[e] *on account of long standing ill-feeling*
[f] *on just grounds*
[g] *subject*
[h] *manifest*
[i] *ill-feeling become intense from being entertained so long*
[k] *high spirited, haughty*
kind
continually, ever
the others
[l] *surpass*

[m] *happiness*, i.e. *in having you as king.*

[1] Hast thou questioned him in conversation on the subject, and endeavoured to ascertain his motives.
["But what of Cicero? Shall we *sound* him?" (*J. C.*, II. i. 41).]
[2] On some well ascertained act of treason committed by him.
[3] ["He was a man
Of an unbounded *stomach*, ever ranking
Himself with princes" = pride (*Henry VIII.*, IV. ii. 34).
"He which hath no *stomach* to this fight
Let him depart" = courage (*Henry V.*, IV. iii. 35).]
[4] In their anger as deaf to argument as the sea is difficult to be calmed in a storm, and as ready to be roused to wrath as a fire is to be kindled into a blaze.
[5] Make you immortal, and thus make an addition to your glory as king on earth = till you die.

K. Richard. We thank you both: yet one[1] but flatters us,
As well appeareth by the cause you [a]*come;*
Namely, to appeal each other of high treason.
Cousin of Hereford, what dost thou [b]*object*
Against the Duke of Norfolk, Thomas Mowbray?
Bolingbroke. First, heaven be the [c]*record* to my [d]*speech!*
In the devotion[2] of a subject's love,
[e]*Tendering* the precious safety of my prince,
And free from [f]*other* [g]*misbegotten* hate,
Come I [h]*appellant* to this princely presence.
Now, Thomas Mowbray, do I turn to thee,
And mark my greeting well; for what I speak
My body shall [i]*make good* upon this earth,
Or my [k]*divine* soul [l]*answer it* in heaven.
Thou art a traitor and a [m]*miscreant,*
[n]*Too good* to be so and too bad to live,
Since the more fair and [o]*crystal* is the sky,
The uglier seem the clouds that in it fly.
Once more, the more to [p]*aggravate the note,*
[s]With a foul traitor's name stuff I thy throat;
And wish, so please my sovereign, ere I [q]*move,*
What my tongue speaks my [r]*right drawn* sword may prove.
Mowbray. Let not my cold words here *accuse my zeal:*
'Tis not the trial of a *woman's war,*
The bitter clamour of two *eager* tongues,
Can arbitrate this cause betwixt us *twain;*
The blood is hot that must be cool'd for this:
Yet can I not of such tame patience boast
As to be *hush'd* and *nought* at all to *say:*
First, the *fair* reverence *of* your highness *curbs* me
From giving reins and spurs to my free speech;
Which else would *post* until it had return'd

a *come for*
b *charge*
c *witness*
d *what I am about to say*
e *cherishing, having respect to*
f *of different nature*
g *wrongly conceived*
h *as challenger*
i *substantiate, prove*
k *God-like, immortal*
l *be accountable for it*
m *wretch*
n *of too noble a birth*
o *transparent*
p *intensify the mark of his disgrace*
q *leave this place*
r *drawn in a just quarrel*
accuse me of want of earnestness
i.e. *war of words*
sharp, bitter
decide, determine
two
silent
say nothing becoming
restrains
travel in haste

[1] One of you, being a traitor, is only flattering me, as is clearly manifest by the cause which brings you here.
[2] That a loving subject should display towards his king.
[s] Force down your throat the offensive epithet of traitor.

[a]*These terms* of treason [b]*doubled* down his throat.
Setting aside his high blood's royalty,
And [c]*let him be no* kinsman to my liege,
I do defy him, and I spit at him;
Call him a slanderous coward and a villain:
[d]*Which to maintain* I would allow him [e]*odds*,
And meet him, were I [f]*tied* to run [g]*afoot*
Even to the frozen ridges of the Alps,
Or any other ground [h]*inhabitable*,
Where ever Englishman [i]*durst* set his foot.
Mean time let [k]*this* defend my loyalty,
By all my hopes, most falsely doth he lie.
Bolingbroke. Pale trembling coward, there I throw my [l]*gage*,
[m]*Disclaiming* here the [n]*kindred* of the king,
And lay aside my high blood's royalty,
Which fear, not reverence, makes thee to [o]*except*.
If guilty dread have left thee so much [p]*strength*
As to take up mine honour's [q]*pawn*, then stoop:
By that and all the [1]rites of knighthood else,
Will I make good against thee, [r]*arm to arm*,
What I have [s]*spoke*, or [2]thou canst worse devise.
Mowbray. I take it up; and by that sword I swear,
Which [t]*gently* laid my knighthood on my shoulder,
[3]I'll [u]*answer* thee in any fair [v]*degree*,
Or chivalrous design of [w]*knightly trial*:
[4]And when I mount, alive may I not [x]*light*,
If I be traitor or [y]*unjustly* fight!
K. Richard. What doth our cousin lay to Mowbray's charge?
It must be great that can [z]*inherit us*
So much as of a thought of ill in him.

a i.e. *traitor and miscreant* (*l.* 39)
b *twofold*
c *supposing he were not*
d *and to maintain the truth of my charges*
e *advantage in the combat*
f *obliged*
g *on foot*
h *uninhabitable*
i *should have the courage to*
k *this challenge*
l *pledge*, i.e., *his glove*
m *setting aside*
n *relationship to*
o *put forward as an impediment*
p *fortitude*
q *pledge*, i.e., *the glove thrown down*
r *in personal combat, man to man*
s *spoken*
t *conferring nobility*
u *meet in combat*

v *method* w *combat on horseback as a knight* x *dismount, alright*
y *for a false cause* z *put us in possession of*

[1] Solemn ceremonies that accompanied the bestowal of knighthood.
[2] Any other charge that you can suggest worse than this.
[3] "I'll meet you on any fair terms, or in any form of combat prescribed by the laws of chivalry" (*Wright*).
[4] And when I mount my horse may I not dismount alive.

Bolingbroke. Look, what I speak, my life shall prove it true;
That Mowbray hath received eight thousand nobles
In name of lendings for your highness' soldiers,
[1]*The which* he hath detained for *lewd employments*,
Like a false traitor and *injurious* villain.
Besides I say and will in battle prove,
Or here or elsewhere to the furthest *verge*
That ever was survey'd by English eye,
That all the treasons for these eighteen years
Complotted and *contrived* in this land
Fetch from false Mowbray their first head and spring.
Further I say and [2]further will maintain
Upon his bad life to make all this good,
That he did plot the Duke of Gloucester's death,
Suggest his *soon-believing* adversaries,
And [a]*consequently*, like a traitor coward,
[b]*Sluiced out* his innocent soul through streams of blood;
Which blood, like sacrificing Abel's, cries,
Even from the [3]tongueless caverns of the earth,
To [c]*me* for justice and rough chastisement;
And, by the glorious [d]*worth* of my descent,
This arm shall do it, or this life be [e]*spent*.
K. Richard. How high a [f]*pitch* his resolution soars!
Thomas of Norfolk, what say'st thou to this?
Mowbray. O, let my sovereign turn away his face
And bid his ears a little while be deaf,
Till I have told *this slander of his blood*,
How God and good men hate so foul a liar.

as a loan
i.e. *nobles*
low, base purposes
insolent
either
limit
i.e. *the most distant country*
plotted
devised
derive
prompt
secretly
too ready to believe evil
a i.e. *in consequence of this secret prompting*
b *let out as through a floodgate*
c *his nephew*
d *nobility*
e *sacrificed in performing it*
f *flight*
this disgrace to his race

[1] Which he has kept for himself for his own base purposes.

[2] And, moreover, will undertake to substantiate my accusation in mortal combat by taking his evil life.

[3] The recesses of the earth which, though without tongues, yet cry out calling upon me to inflict justice and stern punishment upon the murderer.

K. Richard. Mowbray, impartial are our eyes and ears ;
Were he my brother, nay, my kingdom's heir,
[a]*As he is but* my father's brother's son,
Now, by my [b]*sceptre's awe*, I make a vow,
Such [c]*neighbour nearness* to our sacred blood
Should [d]*nothing privilege* him, nor [e]*partialize*
The unstooping firmness of my upright soul :
He is our subject, Mowbray ; so art thou :
Free speech and fearless I to thee allow.
Mowbray. Then, Bolingbroke, *as low as to* thy heart,
Through the false passage of thy throat, thou liest.
Three parts of that *receipt* I had for Calais
Disbursed I duly to his highness' soldiers ;
The other part reserved I by consent,
For that my sovereign liege was in my debt
[1]Upon *remainder of a dear account*,
Since last I went to France to fetch his queen.
Now swallow down that lie. *For* Gloucester's death,
I slew him not ; but to my own disgrace
Neglected my sworn duty in that case.
For you, my noble Lord of Lancaster,
The honorable father to my foe,
Once did I lay an ambush for your life,
A [f]*trespass* that doth vex my grieved soul ;
But ere I last received the sacrament
I did confess it, and [g]*exactly* begg'd
Your grace's pardon, and I hope I had it.
This is my [h]*fault :* as for the rest [i]*appeal'd*
It issues from the [k]*rancour* of a villain,
A [l]*recreant* and most degenerate traitor :
[m]*Which* in [n]*myself* I boldly will [o]*defend ;*
And *interchangeably* hurl down my gage
Upon this *overweening* traitor's foot,
To prove myself a loyal gentleman

a *instead of being only*
b *awe inspiring sceptre*
c *close relationship*
d *in no wise benefit* i.e. *be to his advantage*
e *make partial*

from the very bottom of

money received
paid away, i.e. *out of a purse*
because
balance of a heavy debt
as for
f *sin*
g *fully, in precise terms*
h *offence*
i *charged against me*
k *deep seated enmity*
l *coward*
m i.e. *statement : contention*
n *my own person*
o *maintain*

in exchange for his
at
arrogant
as a token that I will prove

[1] ["Claudio shall render me a *dear account*" (*Much Ado*, IV. i. 337.)]

[1]Even in the best blood *chamber'd* in his bosom.
In haste whereof, most heartily I pray
Your highness to assign our trial day.
K. Richard. Wrath-kindled gentlemen, be ruled by me;
[2]Let's purge this *choler* without letting blood:
This we prescribe, though no *physician;*
Deep malice makes too deep incision;
Forget, forgive; *conclude* and be agreed;
Our doctors say this is no month to bleed.
Good uncle, let this end where it begun;
We'll calm the Duke of Norfolk, you your son.
Gaunt. To be a *make-peace shall become* my age:
Throw down, my son, the Duke of Norfolk's gage.
K. Richard. And, Norfolk, throw down his.
Gaunt. When, Harry, when?
Obedience bids I should not bid again.
K. Richard. Norfolk, throw down, we bid; there is no *boot.*
Mowbray. Myself I throw, dread sovereign, at thy foot.
My life thou shalt command, but not my shame:
[3]The one my duty owes; [4]but my fair name,
Despite of death *that* lives upon my grave,
To dark dishonour's use thou shalt not *have.*
I am disgraced, *impeach'd* and *baffled* here,
Pierced to the soul with slander's venom'd spear,
The which no balm can cure *his* heart-blood
Which breathed this poison.
K. Richard. Rage must be withstood:
Give me his gage; lions make leopards tame.
Mowbray. Yea, but not change his spots: *take but* my shame,

enclosed, contained
for the hastening of which
anger
i.e. *remedy*
four syllables
come to terms
peacemaker
cannot but become
i.e. *which you owe to me as a son to a father*
advantage in refusing
antecedent is 'name'
i.e. *at thy command*
accused
put to shame
of him who breathed
only take away

[1] By shedding the best blood in your heart, *i.e.* your life-blood.
[2] Let me endeavour to remove this anger that exists between you by some other method than your shedding each other's blood in combat.
[3] My life (the one) owes my duty to you as my king, *i.e.* I am ready to lay down my life at your command.
[4] But my fair name, which in spite of death will live upon my grave, I will not place at your disposal to bring disgrace upon it.

And I resign my gage. My dear dear lord,
The purest treasure *mortal times* afford
Is spotless reputation: *that away*,
Men are but gilded *loam* or painted clay.
A jewel in a *ten-times-barr'd-up* chest
Is a bold spirit in a loyal breast.
Mine honour is my life; both grow in one;
Take honour from me, and my life is done:
Then, dear my liege, [1]mine honour let me try;
In that I live and for that will I die.
K. Richard. Cousin, [a]*throw up* your gage; do you begin.
Bolingbroke. O, God defend my soul from such deep sin!
Shall I seem [b]*crest-fall'n* in my father's [c]*sight?*
Or with pale [d]*beggar-fear* [e]*impeach my height*
Before this [f]*out-dared* [g]*dastard?* Ere my tongue
Shall wound mine honour with such [h]*feeble wrong*,
Or [2]sound so base a parle, [3]my teeth shall tear
The slavish *motive* of recanting fear,
And spit it bleeding in [i]*his* high disgrace,
Where shame doth [k]*harbour*, even in Mowbray's face. [*Exit Gaunt.*
K. Richard. We were not born to sue, but to command;
[4]Which since we cannot do *to* make you friends,
Be ready, as your lives shall *answer it*,
At Coventry, upon *Saint Lambert's* day;
There shall your swords and lances *arbitrate*
[5]The *swelling* difference of your settled hate:
Since we can not *atone* you, we shall see
Justice [6]design the victor's chivalry.

the life-time of men that being lost earth safely secured

a *abandon*
b *humbled*
c *presence*
d *fear that would become a beggar*
e *wrong my nobility*
f *cowed by my defiance of him*
g *craven fellow*
h *insult done to it through my weakness*
author, instrument, i.e. *what moves the will*
i *its*
k *take up its abode*
so as to be answerable for your appearance
Sept. 17th
determine
inflated with anger
reconcile, set at one

[1] Let me put my honour to the trial of combat.
[2] Basely make overtures for peace.
[3] My teeth shall tear my tongue (l. 190), the instrument of my fear in slavishly retracting what I have boldly announced, and shall spit it (my tongue) in Mowbray's face, where shame dwells as though it were its home, and thus shall bitterly insult him.
[4] Since we cannot make you friends by any command of ours.
[5] The quarrel between you (difference) that is based upon long-cherished enmity (settled hate) which keeps on increasing like the rising tide.
[6] Designate by the victory of one of you which is the true man (*Hunter*).

Lord marshal, command our officers at arms
Be ready to direct these *home alarms*. [*Exeunt.*

domestic quarrels

SCENE II. *The Duke of Lancaster's palace.*

Enter JOHN OF GAUNT *with the* DUCHESS OF GLOUCESTER.

Gaunt. Alas, [a]*the part I had in Woodstock's blood*
Doth more [b]*solicit* me than your [c]*exclaims*,
To stir against the butchers of his life!
But since [d]*correction* lieth in [e]*those hands*
Which [f]*made* the fault that we cannot correct,
Put we our [g]*quarrel* to the will of [h]*heaven;*
Who, when they see the [i]*hours* ripe on earth,
Will rain hot vengeance on offenders' heads.

[a] *my relationship to the Duke of Gloucester*
[b] *prevail by entreaty*
[c] *exclamation*
[d] *punishment*
[e] i.e. *of the king*
[f] *committed*
[g] *cause of complaint*
[h] *plural*
[i] *dissyllable*

Duchess. [1]Finds brotherhood in thee no sharper spur?
Hath love in thy old blood no living fire?
Edward's seven sons, whereof thyself art one,
Were as seven vials of his sacred blood,
Or seven fair branches springing from one root:
Some of those seven are dried *by nature's course*,
Some of those branches by the *Destinies* cut;
But Thomas, my dear lord, my life, my Gloucester,
One vial full of Edward's sacred blood,
One flourishing branch of his most royal root,
Is crack'd, and all the precious liquor *spilt*,
Is hack'd down, and [2]his summer leaves all faded,
By *envy's* hand and murder's bloody axe.
Ah, Gaunt, [3]his blood was thine! that bed, that womb,
That *metal*, that *self*-mould, that fashion'd thee
Made him a man; and though thou livest and breathest,
Yet art thou slain *in him:* thou dost *consent*
In some large measure to thy father's death,

by a natural death
dissyllable
Nom. Absol. having been spilt
malice
mettle, spirit
self-same
by his death
acquiesce in approval

[1] Has not your murdered brother no stronger claim upon you to incite you to take vengeance? Are you simply content to wait the judgment of heaven?
[2] Cut off in the prime of life.
[3] You and he were of the same family.

In that thou seest thy wretched brother die,
Who was the [a]*model* of thy father's life.
Call it not [b]*patience*, Gaunt; it is [c]*despair*:
In suffering thus thy brother to be slaughter'd,
[1]Thou showest the [d]*naked* pathway to thy life,
Teaching stern murder how to butcher thee:
That which in [e]*mean* men we [f]*intitle patience*
Is pale cold cowardice in noble breasts.
What shall I say? to [g]*safeguard* thine own life,
The best way is to [h]*venge* my Gloucester's death.

Gaunt. God's is the quarrel; for God's *substitute*,
His deputy *anointed* in His *sight*,
Hath caused *his* death: [2]the which if wrongfully,
Let heaven revenge; for I *may* never lift
An angry arm against His *minister*.

Duchess. Where then, alas, may I *complain myself?*

Gaunt. To God, the widow's champion and defence.

Duchess. Why, then, I will. Farewell, old Gaunt.

Thou goest to Coventry, there to behold
Our *cousin* Hereford and *fell* Mowbray fight:
O, *sit* my husband's wrongs on Hereford's spear,
That it may enter butcher Mowbray's breast!
[3]Or, if misfortune miss the first *career*,
Be Mowbray's sins so heavy in his bosom,
That they may break his foaming courser's back,
And throw the rider headlong in the lists,
A *caitiff recreant* to my cousin Hereford!
Farewell, old Gaunt: thy *sometimes* brother's wife
[4]With her companion grief must end her life.

Gaunt. Sister, farewell; I must to Coventry:

[a] *copy*
[b] *endurance, long-suffering*
[c] *utter hopelessness*
[d] *unprotected*
[e] *ordinary common*
[f] *name as long-suffering*
[g] *guard safely*
[h] *revenge*

i.e. *the king consecrated house*
[2]*Gloucester's*
can
servant, i.e. *the king*
present my accusation

relation
fierce, cruel
may they sit

charge, onset

vanquished coward
former, i.e. *now dead*

[1] You show your foes how they may take your life without any resistance from you.
[2] It is for heaven to take vengeance for that death if it was wrongly inflicted.
[3] (*a*) If disaster fail to overtake Mowbray at the first onset,
Or (*b*) If ill luck cause Hereford's lance to miss Mowbray at the first charge.
[4] Must pass the remainder of her years with grief as her constant and only companion.

As much good stay with thee as go with me!
Duchess. Yet one word more: grief boundeth where it falls,
Not with the empty hollowness, but weight:
I take my leave before I have begun,
For sorrow ends not when it seemeth done.
Commend me to thy brother, Edmund York.
Lo, this is all:—nay, yet depart not so;
Though this be all, do not so quickly go;
I shall remember more. Bid him—ah, *what?*—
[a]*With all good speed* at Plashy visit me.
Alack, and what shall good old York there see
But empty [b]*lodgings* and unfurnish'd walls,
Unpeopled [c]*offices*, untrodden stones?
And what hear there [d]*for welcome* but my groans?
Therefore commend me; let him not come there,
To seek out sorrow that dwells every where.
Desolate, desolate, will I hence and die:
[1]The last leave of thee takes my weeping eye.
[*Exeunt.*

may as

give loving messages from me

i.e. *what did I intend to say*

[a] *as quickly as possible*
[b] *rooms*
[c] *the servants' part of the house*
[d] *as a welcome*

SCENE III. *The lists at Coventry.*

Enter the Lord Marshal *and the* DUKE OF AUMERLE.

Marshal. My Lord Aumerle, is Harry Hereford arm'd?
Aumerle. Yea, *at all points;* and longs to enter in.
Marshal. The Duke of Norfolk, *sprightfully* and *bold*,
Stays but the summons of the *appellant's* trumpet.
Aumerle. Why, then, the *champions* are prepared, and stay
For nothing but his majesty's approach.
The trumpets sound, and the KING *enters with his nobles,* GAUNT, BUSHY, BAGOT, GREEN, *and others. When they are* set, *enter* MOWBRAY *in arms, defendant, with* a Herald.

completely
full of spirit boldly
challenger
combatants
seated

[1] My weeping eye takes its last leave of thee, *i.e.* (with weeping eyes) I say farewell for the last time.

K. Richard. Marshal, demand of yonder champion
The cause of his arrival here in arms:
Ask him his name and *orderly* proceed
To *swear him* in the justice of his cause.
Marshal. In God's name and the king's, say who thou art
And why thou comest thus knightly clad in arms,
Against what man thou comest, and what thy *quarrel:*
Speak truly, on thy knighthood and thy oath;
As so defend thee heaven and thy valour!
Mowbray. My name is Thomas Mowbray, Duke of Norfolk;
Who hither come *engaged* by my oath—
Which God *defend* a knight should violate!—
Both to defend my loyalty and truth
To God, my king and my *succeeding issue*,
Against the Duke of Hereford that *appeals* me;
And, by the grace of God and this mine arm,
To prove him, in defending of myself,
A traitor to my God, my king, and me:
And *as* I *truly* fight, defend me heaven!

The trumpets sound. Enter BOLINGBROKE, appellant, *in armour, with a* Herald.

K. Richard. Marshal, ask yonder knight in arms,
Both who he is and why he cometh hither
Thus *plated* in *habiliments* of war,
And formally, according to our law,
Depose him in the justice of his cause.
Marshal. What is thy name? and wherefore comest thou hither,
Before King Richard in his royal lists?
Against whom comest thou? and what's thy quarrel?
Speak like a true knight, so defend thee heaven!
Bolingbroke. Harry of Hereford, Lancaster and Derby

in due order
cause him to swear
cause of dispute, i.e. *ground of complaint*
and I
bound
forbid
descendants
challenges
according as
honestly, i.e. *in a just cause*
challenger
clad in plate armour
equipments
take his evidence on oath

Am I; *who* ready here do stand in arms,
To prove, by God's grace and my body's valour,
In *lists*, on Thomas Mowbray, Duke of Norfolk,
That he is a traitor, foul and dangerous,
To God of heaven, King Richard and to me;
And as I *truly* fight, *defend* me heaven!
Marshal. On pain of death, no person *be* so bold
Or daring-hardy as to touch the lists,
Except the marshal and *such* officers
Appointed to direct these *fair designs*.
Bolingbroke. Lord marshal, let me kiss my sovereign's hand,
And bow my knee before his majesty:
For Mowbray and myself are like two men
That vow a long and weary *pilgrimage;*
Then let us take a *cæremonious* leave
And loving farewell of our *several* friends.
Marshal. The appellant in all duty greets your highness,
And craves to kiss your hand and take his leave.
K. Richard. We will descend and fold him in our arms.
Cousin of Hereford, as thy cause is right,
So be thy fortune in this [a]*royal* fight!
Farewell, my blood; which if to-day thou shed,
Lament we may, but not revenge thee [b]*dead*.
Bolingbroke. O, let no noble eye[1] profane a tear
For me, if I be *gored* with Mowbray's spear:
As confident as is the falcon's flight
Against a bird, do I with Mowbray fight.
My loving lord, I take my leave of you:
Of you, my noble cousin, Lord Aumerle;
Not sick, although *I have to do* with death,
But lusty, young, and *cheerly* drawing breath.
Lo, as at English feasts, so I *regreet*
The daintiest last, to make the end most sweet:

and I
the arena enclosed for the combat
in a just cause
protect
let be
the like
honourable arrangements
wandering
according to the forms of civility
respective
[a] *appointed by command of the king or in presence of the king*
[b] *when dead*
pierced
i.e. *the king*
my business is
cheerily
salute

[1] Put a tear to an unworthy use—Bolingbroke means that his defeat would prove him to be in the wrong, and therefore he would be unworthy of being lamented.

O thou, the earthly author of my blood,
Whose youthful spirit, in me [a]*regenerate*,
Doth with a [b]*twofold* vigour lift me up
To reach at victory above my head,
Add [c]*proof* unto mine armour with thy prayers;
And with thy blessings [1]steel my lance's point,
That it may enter Mowbray's [d]*waxen* coat,
And [e]*furbish new* the name of John [f]*a* Gaunt,
Even in the [g]*lusty haviour* of his son.

Gaunt. God in thy good cause make thee prosperous!
Be swift like lightning in *the* [h]*execution;*
And let thy blows, doubly [i]*redoubled*,
Fall like [k]*amazing* thunder on the [l]*casque*
Of thy [m]*adverse* pernicious enemy:
Rouse up thy youthful blood, be valiant and live.

Bolingbroke. [2]Mine innocency and Saint George [n]*to thrive!*

Mowbray. However God or fortune cast my lot,
There lives or dies, true to King Richard's throne,
A loyal, just and upright gentleman:
Never did captive with a *freer* heart
Cast off his chains of bondage and embrace
His golden uncontroll'd *enfranchisement*,
More than my *dancing* soul doth celebrate
[3]This feast of battle with mine adversary.
Most mighty liege, and my *companion peers*,
Take from my mouth the wish of happy years:
As gentle and as jocund as to jest
Go I to fight: truth hath a quiet breast.

K. Richard. Farewell, my lord: *securely* I espy
Virtue with valour *couched* in thine eye.
Order the trial, marshal, and begin.

Marshal. Harry of Hereford, Lancaster and Derby,

a *born again, renewed*
b i.e. *his own and that of his father*
c *power of resistance*
d *penetrable as wax*
e *give fresh lustre to*
f *of*
g *gallant demeanour*
h *dealing blows*
i *four syllables*
k *bewildering*
l *helmet*
m *opposed to thee*
n *assist me to succeed*

more eager

freedom

exultant

fellow equals in rank

receive my spoken wish

with confidence

lying ready to spring

[1] Sharpen the point of my lance that it may pierce the mail of Mowbray as if it were wax.
[2] I look to my innocency and St. George to ensure my success.
[3] Battle which is like a feast to me.

Receive thy lance; and God defend the right!
Bolingbroke. Strong as a tower in *hope*, I cry amen. — *confident anticipation*
Marshal. Go bear this lance to Thomas, Duke of Norfolk.
First Herald. Harry of Hereford, Lancaster and Derby,
Stands here *for God*, his sovereign and himself, — *in God's cause*
On pain to be found false and *recreant*, — *under penalty of being*
To prove the Duke of Norfolk, Thomas Mowbray,
A traitor to his God, his king and him; — *coward*
And dares him to *set forward* to the fight. — *advance*
Second Herald. Here standeth Thomas Mowbray, Duke of Norfolk,
On pain to be found false and recreant,
Both to defend himself and to *approve* — *prove*
Henry of Hereford, Lancaster and Derby,
To God, his sovereign and to him disloyal;
Courageously and with a *free* desire — *eager*
Attending but the signal to begin. — *awaiting*
Marshal. Sound, trumpets; and set forward, combatants.
[*A charge sounded.*
Stay, the king hath thrown his *warder* down. — *truncheon, bâton*
K. Richard. Let them lay by their helmets and their spears,
And both return back to their chairs again:
Withdraw with us, and let the trumpets sound
While we *return* these dukes what we decree. — *until*
Draw near, [*A long flourish.* — *announce to*
And *list* what with our council we have done. — *listen*
For that our kingdom's earth *should not be soil'd* — *because ought not to be stained*
With that dear blood which it hath fostered;
And *for* our eyes do hate the dire aspect — *because*
Of *civil* wounds plough'd up with neighbours' sword; — *received in civil war*
And *for* we think the [1]eagle-winged pride — *because*
Of sky-aspiring and ambitious thoughts, — *jealous hatred*
With *rival-hating envy, set on* you — *incited*

[1] Soaring aloft like an eagle.

To wake our peace, which in our country's cradle
Draws the sweet *infant* breath of gentle sleep ; *like an infant*
[1]Which so roused up with boisterous *untuned* drums, *not tuneful*
With harsh-resounding trumpets' dreadful *bray*, *harsh noise*
And grating *shock* of wrathful iron arms, *collision*
Might from our quiet *confines* fright *fair* peace *borders*
And make us wade even in our kindred's blood ; *beautiful*
Therefore, we banish you our territories :
You, cousin Hereford, upon pain *of* life, *of losing*
Till twice five summers have enrich'd our fields
Shall not *regreet* our fair dominions, *greet again*
But tread the *stranger* paths of banishment. *in foreign lands*
Bolingbroke. Your will be done : this must my comfort be,
That sun that warms you here shall shine on me ;
And those his golden beams to you here lent
Shall *point* on me and *gild* my banishment. *direct brighten*
K. Richard. Norfolk, for thee remains a heavier doom
Which I with some unwillingness pronounce :
[2]The sly slow hours shall not *determinate* *put a limit to*
The dateless limit of thy *dear exile ;* *painful banishment*
The hopeless word of 'never to return'
Breathe I against thee, upon pain of life.
Mowbray. A heavy sentence, my most sovereign liege,
And all unlook'd for from your highness' mouth : *a better reward*
A *dearer merit*, not so deep a *maim* *injury*
[3]As to be cast forth in the *common* air, *common to all*
Have I deserved at your highness' hands.
The language I have learn'd these forty years,
My native English, now I must forego :
And now my tongue's use is to me no more *a kind of violin*
Than an unstringed *viol* or a harp,

[1] *Which*—the antecedent is "peace" (l. 132). The meaning is: That the sight of this tournament and the sound of warlike instruments may disturb the quiet of the land and drive peace from the country (*i.e.* bring about civil war).

[2] Hours that would pass away slowly and stealthily.

[3] To be banished from my country to a land in which I have no rights save breathing the air common to all men.

Or like a *cunning* instrument cased up,
Or, *being open*, put into his hands
That knows no touch to [a]*tune* the harmony:
Within my mouth you have [b]*engaol'd* my tongue,
Doubly portcullis'd with my teeth and lips;
And dull [c]*unfeeling* barren ignorance
Is made my gaoler to attend on me.
I am too old to [d]*fawn upon a nurse*,
Too far in years to be a pupil now:
What is thy sentence then but [1]speechless death,
Which robs my tongue from *breathing native breath?*

K. Richard. It *boots* thee not to be *compassionate:*
After our sentence *plaining* comes too late.

Mowbray. Then thus I turn me from my country's light,
To dwell in solemn shades of endless night.

K. Richard. Return again, and [2]take an oath with thee.
Lay on our royal *sword* your banish'd hands;
Swear by the duty that you owe to God—
Our part therein we banish with yourselves—
To keep the oath that we administer:
You never shall, so help you truth and God!
[3]Embrace each other's love in banishment;
Nor never look upon each other's face;
Nor never write, regreet, nor reconcile
This *louring* tempest of your home-bred hate;
Nor never by *advised* purpose meet
To plot, contrive, or *complot* any ill
'Gainst us, our *state*, our subjects, or our land.

Bolingbroke. I swear.

Mowbray. And I, to keep all this.

Bolingbroke. Norfolk, [4]so far as to mine enemy:—

skilfully constructed
taken out of the open case
a *play*
b *imprisoned*
c *insensible to wrong*
d i.e. *like a child to be taught to speak*
speaking my native language
avails
pitying thyself
complaining
the handle would form a cross
your allegiance to us
doub. neg.
growing dark
deliberate
plot together
royal dignity

[1] A doom as of death condemning me to live deprived of speech.
[2] Before you leave pledge yourselves on oath.
[3] Entertain close friendship towards each other in your exile.
[4] I address you as far as a man can address his enemy.

By this time, had the king *permitted us*,
One of our souls *had wander'd in* the air,
[1]*Banish'd* this [a]*frail sepulchre of our flesh*,
As now our flesh is banish'd from this land:
Confess thy treasons ere thou fly the [b]*realm;*
Since thou hast far to go, bear not along
The [c]*clogging* burthen of a guilty soul.
Mowbray. No, Bolingbroke: if ever I were traitor,
My name be blotted from the book of life,
And I from heaven banish'd as from hence!
But what thou art, God, thou, and I do know;
And all too soon, I fear, the king shall *rue.*
Farewell, my liege. [2]Now no way can I [d]*stray;*
Save back to England, all the world's my way.
[*Exit.*
K. Richard. Uncle, [3]even in the [e]*glasses* of thine eyes
I see thy grieved heart: thy sad aspect
Hath from the number of his banish'd years
Pluck'd four away. [*To Bolingbroke.*] Six frozen winters *spent,*
Return with welcome home from banishment.
Bolingbroke. How long a time lies in one little word!
Four *lagging* winters and four [g]*wanton* springs
[h]*End* in a word: such is the breath of kings.
Gaunt. I thank my liege, that [i]*in regard of* me
He shortens four years of my son's exile:
But little [k]*vantage* shall I reap thereby;
For, ere the six years that he hath to spend
Can change their moons and [4]bring their *times* about,
My oil-dried lamp and *time bewasted* light
Shall be *extinct* with age and endless night;

allowed us to fight
would have been wandering into
i.e. *from*
a *body of ours*
b *kingdom*
c *a hindrance to peace*
shall have cause to regret, i.e. *his knowledge of you*
d *take a wrong road*
e *mirror*
being spent
f going very slowly
g *luxuriant*
h *are spent*
i *out of consideration for*
k *advantage*
seasons
used up by time
extinguished

[1] Driven from our body, which is as it were the sepulchre or tomb of the soul.
[2] I cannot stray from home whatever way I go, for I have no home to stray from.
[3] The grief felt in your heart is seen by reflection in your eyes.
[4] Complete the round of their seasons.

My inch of taper will be burnt and done,
And *blindfold death* not let me see my son.
K. Richard. Why, uncle, thou hast many years to live.
Gaunt. But not a minute, king, that thou canst give:
Shorten my days thou canst with *sullen* sorrow,
And pluck nights from me, but not lend a morrow;
Thou canst help time to furrow me with age,
But stop no *wrinkle in his pilgrimage;*
[1]Thy word is current with him for my death,
But *dead,* thy kingdom cannot buy my breath.
K. Richard. Thy son is banish'd *upon good advice,*
[2]Whereto thy tongue a party-verdict gave:
Why at our justice seem'st thou then to *lour?*
Gaunt. Things sweet to taste prove in digestion sour.
[3]You urged me as a judge; but I *had rather*
You would have bid me argue like a father.
O, had it been a stranger, not my child,
[4]To *smooth* his fault I should have been more mild:
A *partial slander* sought I to avoid,
And in the *sentence* my own life destroy'd.
Alas, I look'd *when* some of you should say,
I was too strict *to make* mine [a]*own* away;
But you gave leave to my unwilling tongue
Against my will to do myself this wrong.
K. Richard. [b]*Cousin,* farewell; and [c]*uncle,* bid him [d]*so:*
Six years we banish him, and he shall go.
[*Flourish. Exeunt King Richard and train.*
Aumerle. Cousin, farewell: [5]what [e]*presence* must not know.

death in which the eyes are closed
gloomy
i.e. *made by time in its course*
when I am dead
after careful deliberation
frown at; be angry with
would have preferred
palliate
charge of partiality
verdict I gave
for the time when
in making
[a] *son*
[b] *Hereford*
[c] *Gaunt*
[d] *farewell*
[e] *personal interview, or the king's majesty*

[1] Your command will be accepted by time as the warrant for my death.
[2] Thy tongue was a party to the verdict.
[3] You pressed me to give my verdict in my office as judge.
[4] In order to palliate his guilt I should have expressed myself in milder words.
[5] Send us letters from where you may be to tell us what we cannot learn from a personal interview, or what you dare not utter in the presence of the king.

From where you do remain let paper show.
Marshal. My lord, no leave take I; for I will ride,
[1]As far as land will let me, by your side.
Gaunt. O, to what purpose dost thou hoard thy words,
That thou return'st no greeting to thy friends?
Bolingbroke. I have too few to take my leave of you,
When the *tongue's office* should be prodigal — *the work of the tongue*
To breathe the abundant *dolour* of the heart. — *grief*
Gaunt. Thy *grief* is but thy absence for a time. — *cause of grief*
Bolingbroke. Joy absent, grief is present for that time.
Gaunt. What is six winters? they are quickly gone.
Bolingbroke. To men in joy; but grief makes one hour ten.
Gaunt. Call it a *travel* that thou takest for pleasure. — *journey*
Bolingbroke. My heart will sigh when I miscall it so,
Which finds it an *inforced* pilgrimage. — *compulsory*
Gaunt. The sullen passage of thy weary steps — *a set off*
Esteem as *foil* wherein thou art to set — [a] *remind*
[2]The precious jewel of thy home return. — [b] *how far*
Bolingbroke. Nay, rather, every tedious stride I make — [c] *persons dear to me*
Will but [a]*remember* me [b]*what a deal of world* — [d] *the time of learning a trade*
I wander from the [c]*jewels* that I love. — [e] *wanderings abroad*
Must I not serve a long [d]*apprenticehood.* — [f] i.e. *to set up in trade for myself*
To [e]*foreign passages*, and in the end,
Having my [f]*freedom*, boast of nothing else
[3]But that I was a *journeyman* to grief? — *day labourer*
Gaunt. All places that the *eye of heaven* visits — *sun*
Are to a wise man ports and *happy* havens. — *fortunate*

[1] As far as the furthest point of land, *i.e.* I will see you set sail from England.
[2] ["The *jewels* of our father, with washed eyes, Cordelia leaves you" (*Lear*, I. i. 271).]
[3] Doing daily service to grief as to a master.

Teach thy necessity to reason thus;
There is no virtue like necessity.
Think not the king did banish thee,
But thou the king. Woe doth the heavier sit,
Where it perceives it is but *faintly borne*.
Go, say I sent thee forth to *purchase* honour
And not the king exiled thee; or *suppose*
Devouring pestilence hangs in our air
And thou art flying to a fresher clime:
Look, what thy soul holds dear, imagine it
To lie that way thou go'st, not whence thou comest:
Suppose the singing birds *musicians*,
The grass whereon thou tread'st [1]the presence strew'd,
The flowers fair ladies, and thy steps no more
Than a delightful *measure* or a dance;
For *gnarling* sorrow hath less power to bite
The man that mocks at it and *sets* it *light*.
Bolingbroke. O, who can hold a *fire* in his hand
By thinking on the frosty Caucasus?
Or *cloy* the hungry edge of appetite
By bare imagination of a feast?
Or wallow naked in December snow
By thinking on *fantastic* summer's heat?
O, no! the *apprehension* of the good
Gives but the greater feeling to the worse:
Fell sorrow's tooth doth never *rankle* more
Than when he bites, but lanceth not the sore.
Gaunt. Come, come, my son, I'll *bring* thee on thy way:
Had I thy youth and cause, I would not *stay*.
Bolingbroke. Then, England's ground, farewell; sweet soil, adieu;
My mother, and my nurse, that bears me yet!
Where'er I wander, boast of this I can,
Though banish'd, yet a trueborn Englishman.
[*Exeunt*.

in a feeble manner
win
imagine
four syllables
a stately dance
snarling
esteems lightly
dissyllable
satiate
imaginary imagination
fierce, cruel
fester
accompany
stay behind i.e. *would go with you*

[1] The king's presence chamber (or reception room) strewed with rushes.

SCENE IV. *The court.*

Enter the KING, *with* BAGOT *and* GREEN *at one door; and the* DUKE OF AUMERLE *at another.*

K. Richard. We did observe. Cousin Aumerle,
How far *brought* you *high* Hereford, on his way? — *accompanied*
Aumerle. I brought *high* Hereford, if you call him so, — *noble*
But to the *next highway*, and there I left him. — *nearest road*
K. Richard. And say, what *store* of parting tears were shed? — *abundance*
Aumerle. Faith, none *for me*; except the north-east wind, — *for my part*
Which then blew bitterly against our faces,
[1]Awaked the sleeping *rheum*, and so by chance — *moisture, tears*
[2]Did grace our *hollow* parting with a tear. — *not sincere*
K. Richard. What said our cousin when you parted with him?
Aumerle. 'Farewell:'
And, *for* my heart disdained that my tongue — *because*
Should so profane the word [3]that [4]taught me *craft* — *cunning*
To *counterfeit* oppression of such grief — *pretend*
That words seem'd buried in my sorrow's grave.
Marry, would the word 'farewell' have lengthen'd hours — *By Mary*
And added years to his short banishment,
He should have had a volume of farewells;
But since it would not, he had none of me.
K. Richard. He is our cousin, cousin; but 'tis *doubt*, — *doubtful*
When time shall call him home from banishment,
Whether our kinsman come to see his friends.
Ourself and Bushy, Bagot here and Green

[1] Stirred up our tears which otherwise would have remained secreted in the eyes, but were brought out by the cold wind.

[2] Caused our parting which had no sincerity in it to appear as if it was heartfelt.

[3] *That* emphatic Antecedent is, "My heart disdaining, etc."

[4] Taught me the cunning to pretend to be so overwhelmed with sorrow that I could not say the word "farewell" because of my grief.

Observed his *courtship* to the common people ;
How he did seem to dive into their hearts
With humble and *familiar courtesy*,
What reverence he did throw away on slaves,
Wooing poor craftsmen with the [a]*craft* of smiles
And patient [b]*underbearing* of his fortune,
As 'twere to [c]*banish* their [d]*affects* with him.
Off goes his [e]*bonnet* to an [f]*oyster-wench ;*
A brace of draymen bid God speed him well
[1]And had the tribute of his supple knee,
With 'Thanks, my countrymen, my loving friends ;'
[2]As were our England in reversion his,
And he our subjects' next degree in hope.

Green. Well, he is gone ; and with him *go* these thoughts.
Now for the rebels which *stand out* in Ireland,
Expedient manage must be made, my liege,
Ere further leisure yield them further means
For their advantage and your highness' loss.

K. Richard. We will ourself in person to this war :
And, [g]*for* our [h]*coffers*, [3]with too great a court
And [i]*liberal largess*, are grown somewhat light,
We are inforced to [k]*farm* our royal realm ;
The revenue whereof shall furnish us
For our affairs [l]*in hand* : if that come short,
Our substitutes at home shall have blank charters ;
Whereto, when they shall know what men are rich,
They shall [m]*subscribe them* for large sums of gold
And send [n]*them* after to supply our wants ;
For we will make for Ireland [o]*presently*.

Enter BUSHY.

Bushy, what news ?

how he paid court
the courtesy of a familiar friend
endeavouring to win the hearts of
a *cunning*
b *enduring*
c *take into banishment*
d *affections*
e *hat*
f *fish-wife*

let go

are in rebellion.
swift measures

g *since*
h *treasure chests*
i *lavish, distribution of money*
k *to let on lease*
l *demanding our immediate attention*
m *put their names down*
n i.e. *the large sums of gold* (see l. 50)
o *immediately*

[1] He returned their greeting with a low bow.
[2] As if he were the next heir to the crown of England.
[3] Too great an expenditure in keeping up our state at court.

Bushy. Old John of Gaunt is *grievous* sick my lord, — *grievously*
Suddenly *taken;* and hath sent post haste — *seized with illness*
To entreat your majesty to visit him.
K. Richard. Where lies he?
Bushy. At Ely House.
K. Richard. Now put it, God, *in* the physician's mind — *into*
To help him to his grave immediately!
The *lining* of his *coffers* shall make coats — *contents*
To *deck* our soldiers for these Irish wars. — *treasure chests*
Come, gentlemen, let 's all go visit him: — *cover, clothe*
[1]Pray God we may make haste, and come too late!
All. Amen. [*Exeunt.*

ACT II.

SCENE I. *Ely House.*

Enter JOHN OF GAUNT *sick, with the* DUKE OF YORK, &c.

Gaunt. [2]Will the king come, that I may breathe my last — *salutary advice*
In *wholesome counsel* to his *unstaid* youth? — *unsteady, fickle*
York. Vex not yourself, *nor* strive *not* with your breath; — *doub. neg.*
For *all* in vain comes counsel to his ear.
Gaunt. O, but they say the tongues of dying men — *wholely*
Enforce attention like *deep* harmony:
Where words are scarce, they are seldom *spent in vain,* — *compel*
For they breathe truth that breathe their words in pain. — *full toned, solemn*
He that no more must say is *listen'd* more — *uttered without effect*
Than they whom youth and ease have taught to *glose;* — *listened to*
speak with insincerity

[1]Let us pray God that however quickly we may go we may arrive too late, *i.e.* find him dead when we get there.

[2]Will the king come in time for me to spend my last breath in giving wise advice to him, a rash and heedless young man.

More are men's ends mark'd than their lives before:
The setting sun, and music at the *close*,
As the last taste of sweets [1]is sweetest last,
Writ in remembrance more than things long past:
Though Richard [2]my life's counsel would not hear,
[3]My death's sad tale may yet [4]*undeaf* his ear.
York. No; it is stopp'd with other flattering sounds,
As praises, of whose taste the wise are fond,
Lascivious metres, to whose *venom* sound
The *open* ear of youth doth always listen;
Report of fashions in proud Italy,
Whose manners *still* our *tardy* [a]*apish* nation
Limps after in base [b]*imitation*.
Where doth the world thrust forth a vanity—
[c] *So* it be new, there's no [d]*respect* how vile—
That is not quickly [e]*buzz'd* into his ears?
Then [f]*all* too late comes counsel to be heard,
[5]Where will doth mutiny with wit's regard.
[6]Direct not him whose way [g]*himself* will choose:
'Tis breath thou lack'st, and that breath wilt thou lose.
Gaunt. Methinks I am a prophet new inspired
And thus expiring do [h]*foretell* of him:
His [i]*rash* fierce blaze of [k]*riot* cannot last,
For violent fires soon burn out themselves;
[l] *Small* showers last long, but sudden storms are short;
He tires [m]*betimes* that spurs too fast [m]*betimes*;
With [n]*eager feeding* food doth choke the feeder:
Light vanity, insatiate cormorant,
[o] *Consuming means*, soon preys upon itself.
This royal throne of kings, this scepter'd isle,
This [p]*earth of majesty*, [q]*this seat of Mars*,

a cadence in music
written
free from deafness
venomous
ready to listen
always
slow, behindhand
a *imitative*
b *five syllables*
c *so long as*
d *taking into consideration*
e *whispered*
f *altogether*
g *for himself*
h *prophesy*
i *hasty*
k *riotous living*
l *light*
m *quickly*
n *eating too fast*
o *consuming what is at hand*
p *land where majesty dwells*
q *home of the God of war*

[1] Retains its sweet effect longest.
[2] The advice I have given him during my lifetime.
[3] The solemn counsel I utter at my death.
[4] Make him inclined to listen
[5] When inclination rebels against the teachings of reason.
[6] Do not attempt to direct one who will go his own way.

This [a]*other* Eden, [b]*demi-paradise*,
This fortress built by Nature for herself
Against [c]*infection* and the hand of war,
This [d]*happy* breed of men, this little world,
This precious stone [e]*set* in the silver sea,
Which serves it in the [f]*office of* a wall
Or as a moat defensive to a house,
Against the [g]*envy* of [h]*less happier* lands,
This blessed plot, this [i]*earth*, this [k]*realm*, this England,
This nurse, this [l]*teeming* womb of royal kings,
Fear'd [m]*by* their [n]*breed* and famous [m]*by* their birth,
Renowned for their deeds as far from home,
For Christian service and true chivalry,
As is the sepulchre in stubborn [o]*Jewry*
Of the world's ransom, blessed Mary's Son,
This land of such dear souls, this dear dear land,
Dear for her reputation through the world,
Is now leased out, I die pronouncing it,
Like to a *tenement* or *pelting* farm:
England, bound in with the triumphant sea,
Whose rocky shore beats back the envious siege
Of watery Neptune, is now bound in with shame,
With *inky blots* and *rotten* parchment bonds:
That England, that was wont to conquer others,
Hath made a shameful conquest of itself.
Ah, *would the scandal* vanish with my life,
How happy then were my *ensuing* death!

a *second*
b *almost a paradise*
c *infectious disease*
d *fortunate*
e *as a stone in a ring*
f *place of, performing the duty of*
g *malice*
h *doub. comp.*
i *fatherland*
k *land of kings*
l *fruitful*
m *by reason of*
n *race*
o *Judæa*

holding
paltry

writings (contemptuously)
worthless
if the scandal would
approaching

Enter KING RICHARD *and* QUEEN, AUMERLE, BUSHY, GREEN, BAGOT, ROSS *and* WILLOUGHBY.

York. The king is come: deal mildly with his youth;
For young hot colts being *raged* do rage the more.
Queen. How fares our noble uncle, Lancaster?
K. Richard. What *comfort*, man? how is't with aged Gaunt?
Gaunt. O, how that name befits my *composition!*

exasperated, provoked

cheer

bodily condition

Old Gaunt indeed, and gaunt *in being old:* — *because of my age*
Within me grief hath kept a tedious fast;
And who abstains from meat that is not *gaunt?* — *lean, hollow*
[1]For sleeping England long time have I watch'd;
Watching breeds leanness, leanness is all gaunt:
[2]The pleasure that some fathers feed upon,
Is my strict fast; I mean, *my children's looks;* — *seeing my children*
And therein fasting, hast thou made me *gaunt:* — *lean*
Gaunt am I for the grave, *gaunt* as a grave, — *hollow*
Whose hollow womb *inherits* nought but bones. — *possesses*
K. Richard. Can sick men play so *nicely* with their names? — *fancifully*
Gaunt. No, misery [3]makes sport *to mock* itself: — *by mocking*
Since thou dost [4]seek to kill my name in me,
I mock my name, great king, to flatter thee.
K. Richard. Should dying men *flatter with* those that live? — *use flattery to*
Gaunt. No, no, men living flatter those that die.
K. Richard. Thou, now a-dying, say'st thou flatterest me.
Gaunt. O, no! [5]thou diest, though I the sicker be.
K. Richard. I am in health, I breathe, and see thee ill.
Gaunt. Now He that made me knows I see thee ill;
Ill in myself to see, and in thee seeing ill.
[6]Thy death-bed is no *lesser* than thy land, — *doub. comp.*
Wherein thou liest in reputation sick;
And thou, too careless patient as thou art,
Commit'st thy *anointed* body to the cure — *anointed at his coronation*
Of those physicians that first wounded thee:

[1] I have kept watch for England which has so long allowed itself to sleep.
[2] I have been compelled to go without that pleasure which is of such comfort to other fathers.
[3] Amuses itself by mocking at itself.
[4] Cause my name to die in me, *i.e.* by banishing my heir, Bolingbroke.
[5] It is you who are really dying though I am the sicker of us two.
[6] The realm of England is thy death-bed, and the illness from which you suffer is the loss of reputation.

A thousand flatterers sit within thy crown,
Whose compass is no bigger than thy head;
And yet, *incaged* in so small a *verge*,
The waste is no whit *lesser* than thy land.
O, had thy *grandsire* with a prophet's eye
Seen how his son's son should destroy his sons,
From *forth* thy reach he would have laid *thy shame*,
Deposing thee before thou wert possess'd,
[a] *Which* art [b]*possess'd* now to depose thyself.
Why, cousin, wert thou [c]*regent* of the world,
It were a shame to let this land by lease;
But for thy world [d]*enjoying but* this land,
Is it not more than shame to shame it so?
[1]Landlord of England art thou now, not king:
Thy [e]*state of law* is bondslave to the law;
And thou—
K. Richard. A [f]*lunatic lean-witted* fool,
Presuming on an ague's privilege,
Darest with thy frozen *admonition*
Make pale our cheek, chasing the royal blood
With fury from [g]*his* [h]*native residence*.
Now, by my [i]*seat's* right royal majesty,
Wert thou not brother to [k]*great Edward's son*,
This tongue that runs so [l]*roundly* in thy head
[2]Should run thy head from thy [m]*unreverent* shoulders.
Gaunt. O, spare me not, my brother *Edward's* son,
For that I was his father [n]*Edward's* son;
That blood already, like the pelican,
Hast thou tapp'd out and drunkenly caroused:
My brother Gloucester, plain well-meaning soul,
[o]*Whom fair befal* in heaven 'mongst happy souls!
May be a *precedent* and witness good
That thou *respect'st* not spilling Edward's blood:

enclosed
limit
doub. comp.
Edward III.
out of
the means of bringing shame on thyself
a = *for thou*
b *mad*
c *ruler*
d *possessing only*
e *rights as king*
f *as gaunt in mind, having but little sense*
five syllables
g *its*
h i.e. *the face*
i *throne*
k *Edward, the Black Prince*
l *outspokenly*
m *disrespectful*
Edward, the Black Prince
merely because Edward III.
o *whom may happiness await*
example
hast no scruple about

[1] By letting out the revenues to be farmed you are now no longer King of England, but landlord, and have made your rights as king subject to the laws of which, as king, you should be head.
[2] Should cause you to lose your head.

Join with the present sickness that I have ;
And thy unkindness be like *crooked age*,
To crop at once a too long wither'd flower.
Live in thy shame, but *die not shame* with thee !
These words hereafter thy tormentors be !
Convey me to my bed, then to my grave :
Love they to live that love and honour have.
[*Exit, borne off by his Attendants.*

K. Richard. And let them die that age and *sullens* have ;
For both hast thou, and both *become* the grave.

York. I do beseech your majesty, impute his words
To *wayward* sickliness and age in him :
He loves you, *on my life*, and holds you [1]*dear*
As Harry Duke of Hereford, were he here.

K. Richard. Right, you say true : [2]*as Hereford's* love, so his ;
As theirs, so mine ; and all be as it is.

Enter NORTHUMBERLAND.

Northumberland. My liege, old Gaunt [3]commends him to your majesty.

K. Richard. What says he ?

Northumberland. Nay, nothing ; all is said :
His tongue is now a stringless instrument ;
Words, life and all, old Lancaster hath *spent*.

York. Be York the next that must be bankrupt so !
Though death be [a]*poor*, it ends a mortal woe.

K. Richard. The ripest fruit first falls, and so doth he ;
His time is [b]*spent*, our pilgrimage [c]*must be*.
So much for that. Now for our Irish wars :
We must [d]*supplant* those rough [e]*rug-headed* [f]*kerns*,
Which live like [g]*venom* where no [g]*venom* else

the bent figure of time
let shame always live
Let them love
fits of sullen temper are suitable to
perverse
I would stake my life
as dearly as he would hold
exhausted
[a] *a state of poverty*
[b] *ended*
[c] *has yet to be gone through*
[d] *root up*, i.e. *exterminate*
[e] *having shaggy hair*
[f] *Irish soldiers*
[g] *venomous creatures*

[1] Holds you as dearly as he would hold Harry of Hereford if he were here.
[2] As Hereford regards me so does he.
[3] Sends salutation to you, *i.e.* dies a faithful subject of the king.

[a]*But only they* have privilege to live.
And [b]*for* these great affairs do [c]*ask* some [d]*charge*,
Towards our assistance we do seize to us
The plate, coin, revenues and moveables,
Whereof our uncle Gaunt did stand [e]*possess'd*.

York. How long shall I be patient? Ah, how long
Shall [1]tender duty make me *suffer* wrong?
Not Gloucester's death, nor Hereford's banishment,
Not [f]*Gaunt's rebukes*, nor England's [g]*private* wrongs,
Nor the prevention of poor Bolingbroke
About his marriage, nor my own disgrace,
Have ever made me [h]*sour my patient cheek*,
Or [i]*bend one wrinkle on* my sovereign's face.
I am the [k]*last* of noble Edward's sons,
Of whom thy father, Prince of Wales, was first:
In war was never [l]*lion raged* more fierce,
In peace was never gentle lamb more mild,
Than was that young and princely gentleman.
His face thou hast, for even so look'd he,
[2m]*Accomplish'd* with the number of thy hours;
But when he frown'd, it was against the French
And not against his friends; his noble hand
Did win what he did spend and spent not that
Which his triumphant father's hand had won;
[3]His hands were guilty of no kindred blood,
But bloody with the enemies of his *kin*.
O Richard! York is too *far gone* with grief,
Or else he never would *compare* between.

K. Richard. Why, uncle, what's the matter?

York. O my liege,
Pardon me, if you please; if not, I, pleased
Not to be pardon'd, am content *withal*.
Seek you to seize and *gripe* into your hands

a *they alone*
b *because*
c *require*
d *expense*
e *possessed of*
put up with
f *the rebukes uttered against Gaunt*
g *committed against private men*
h *show sour looks*
i *look frowningly upon*
k *last surviving*
l *an enraged lion, or lion (who) raged*
m *furnished*
race, kindred
much overcome
draw comparisons
therewith
grasp greedily

[1] Sensitive feelings of loyalty to my sovereign.
[2] When he was of the same age as you are now.
[3] Not guilty of shedding the blood of any of his kinsfolk, but bloody with the blood he has shed in avenging himself those who were enemies to his race.

The [a]*royalties* and [b]*rights* of banish'd Hereford? 190
Is not Gaunt dead, and doth not Hereford live?
Was not Gaunt just, and is not Harry true?
Did not the one deserve to have an heir?
Is not his heir a well-deserving son?
[1]Take Hereford's rights away, and take from Time
His charters and his customary rights;
Let not to-morrow then *ensue* to-day;
Be not thyself; for how art thou a king
[2]But by *fair* sequence and [c]*succession?*
Now, *afore* God—God forbid I say true!— 200
If you do wrongfully seize Hereford's rights,
Call in the letters patents that he hath
By his *attorneys-general* to [d]*sue*
His livery, and [e]*deny* his offer'd homage,
You [f]*pluck* a thousand dangers on your head,
You [g]*lose* a thousand well-disposed hearts
And [h]*prick* my [i]*tender* patience to those thoughts
[3]Which honour and allegiance cannot think.
K. Richard. Think what you will, we seize into our hands
His plate, his goods, his money and his lands. 210
York. I'll not be by the while: my liege, farewell:
What will *ensue* hereof, there's none can tell;
But *by* bad courses may be [k]*understood*
That their [l]*events* can never fall out good. [*Exit.*
K. Richard. Go, Bushy, to the Earl of Wiltshire [m]*straight:*
Bid him [n]*repair* to us to Ely House
To [o]*see* this business. [p]*To-morrow next*
We [q]*will for* Ireland; and 'tis time, I [r]*trow:*
And we create, in absence of ourself,
Our uncle York lord governor of England; 220
For he is just and always loved us well.

[a] *privileges belonging to him as a member of the royal house*
[b] *feudal rights*
follow
lawful
[c] *four syllables before*
revoke
general authority
[d] *claim delivery*
refuse
[e] *draw down*
[f] *estrange*
[g] *spur on*
[h] *loving*
follow
with regard to
[i] *taken for granted*
[k] *issue, result*
[l] *straightway*
[m] *come*
[n] *see to*
[o] *on the morning next to this*
[p] *intend to go*
[q] *think*

[1] If you deprive Hereford of his rights, then you take away the rights and privileges conferred by Time, and thus impugn your own title to the crown.
[2] Except by your having come to the throne in lawful order of succession.
[3] Refuse to accept that homage which he is ready to offer.
[4] Which cannot be conceived in the mind of one who is honourable in his loyalty to you.

Come on, our queen: to-morrow must we *part;*
Be merry, for our time *of stay* is short.
[*Flourish. Exeunt King, Queen, Aumerle, Bushy, Green, and Bagot.*
Northumberland. Well, lords, the Duke of Lancaster is dead.
Ross. And living too; for now his son is duke.
Willoughby. [1]*Barely* in title, not in revenue.
North. Richly in both, if justice had her right.
Ross. My heart is *great;* but it must break with silence,
Ere't be disburden'd with a *liberal* tongue.
Northumberland. Nay, speak thy mind; and let him ne'er speak more
That speaks thy words again to do thee harm!
Willoughby. *Tends* that thou wouldst speak to the Duke of Hereford?
If it be so, *out with it* boldly, man;
Quick is mine ear to hear of good towards him.
Ross. No good at all that I can do for him;
Unless you call it good to pity him,
Bereft and spoiled of his [a]*patrimony.*
Northumberland. Now, [b]*afore* God, 'tis shame such wrongs are [c]*borne*
[d] *In him,* a royal prince, and many [e]*moe*
Of noble blood in this [f]*declining* land.
The king is not himself, but basely led
By flatterers; and [2]what they will [g]*inform,*
Merely in hate, 'gainst any of us all,
That will the king [h]*severely prosecute*
'Gainst us, our lives, our children, and our heirs.
Ross. The [i]*commons* hath he [k]*pill'd* with [l]*grievous* taxes,
And quite lost their hearts: the nobles hath he fined
For [3]ancient [m]*quarrels* and quite lost their hearts.

be separated
i.e. *before I start*
merely
swelling with emotion
free
Has reference
speak it out
a *that which is derived from his father*
b *before*
c *endured*
d *in his case*
e *more*
f *going to ruin*
g *bring accusations*
h *press the charge rigorously*
i *common people*
k *pillaged, robbed*
l *heavy*
m *causes of disagreement*

[1] He enjoys the bare title of Duke of Lancaster, but does not receive the revenues of the Duchy.
[2] Whatever informations they may, out of pure hatred, choose to lay against us.
[3] Offences committed some time ago.

Willoughby. And daily new exactions are devised,
As [a]*blanks*, [b]*benevolences* and I [c]*wot* not what:
But what, [d]*o'* God's name, doth become of [e]*this?*
Northumberland. Wars have not wasted it, for warr'd he hath not,
But [f]basely [g]*yielded upon compromise*
That which his noble ancestors [g]*achieved* with blows:
More hath he spent in peace than they in wars.
Ross. The Earl of Wiltshire hath the realm in farm.
Willoughby. The king's grown bankrupt, like a *broken* man
Northumberland. *Reproach* and *dissolution* hangeth over him
Ross. He hath not money for these Irish wars,
His burthenous taxations notwithstanding,
But by the robbing of the banish'd duke.
Northumberland. His noble kinsman: most degenerate king!
But, lords, we hear this fearful tempest *sing*,
Yet seek no shelter to avoid the storm;
We see the wind *sit sore* upon our sails;
And yet we *strike* not, but *securely* perish.
Ross. We see the very wreck that we must suffer;
And *unavoided* is the danger now,
For [h]suffering so the causes of our wreck.
Northumberland. Not so; even through the *hollow eyes* of death
I spy life *peering;* but I dare not say
How near the tidings of our comfort is.
Willoughby. Nay, let us share thy thoughts, as thou dost ours.
Ross. *Be confident* to speak, Northumberland:
We three are but thyself; and, speaking *so*,

a *blank charters*
b *forced loans*
c *know*
d *in*
e *this money*
f *surrendered by arrangement*
g *won*

bankrupt
disgrace destruction

used of the sound of a tempest = brewing
press heavily
strike or lower sails
carelessly
unavoidable

empty sockets appearing or peeping forth

Do not hesitate as if to yourself

[a] Cowardly entered into a treaty and surrendered them.
[h] Since we have foolishly allowed the causes that have ruined us to grow to a head without any effort to suppress them.

Thy words are but as thoughts; therefore, be bold.
Northumberland. Then thus: I have from Port le Blanc, a bay
In Brittany, received intelligence
That Harry Duke of Hereford, *Rainold* Lord Cobham,
. 280
That late broke from the Duke of Exeter,
His brother, Archbishop late of Canterbury,
Sir Thomas Erpingham, Sir John Ramston,
Sir John Norbery, Sir Robert Waterton and Francis Quoint,
All these well furnish'd by the Duke of Bretagne
With eight [a]*tall* ships, three thousand [b]*men of war*,
Are making hither with all due [c]*expedience*
And [d]*shortly* mean to [e]*touch* our northern shore:
Perhaps they [f]*had* ere this, but that they [g]*stay*
[1]The first departing of the king for Ireland. 290
If then we [h]*shall* shake off our slavish yoke,
[i]*Imp* out our drooping country's broken wing,
Redeem from [k]*broking pawn* the [l]*blemish'd* crown,
Wipe off the dust that hides our sceptre's gilt
And make high majesty look like itself,
Away with me in *post* to Ravenspurgh;
But if you *faint*, as fearing to do so,
Stay and *be secret*, and myself will go.
Ross. To horse, to horse! *urge* doubts to them that fear.
Willoughby. *Hold out my horse*, and I will first be there. 300
[*Exeunt.*

Reginald

a *well equipped*
b *soldiers*
c *expedition*
d *in a short time*
e *land on*
f i.e. *landed*
g *wait for*
h *are to*
i *to engraft, i.e. put fresh feathers in*
k *pledge in the hands of brokers*
l *dishonoured*
post haste
are faint hearted
keep our secret
suggest
If my horse hold out

SCENE II. *Windsor Castle.*

Enter QUEEN, BUSHY, *and* BAGOT.

Bushy. Madam, your majesty is too much sad:
You promised, when you parted [m]*with* the king,
To lay aside [n]*life-harming* [o]*heaviness*
And [p]*entertain* a cheerful [q]*disposition.*

m *from*
n *injurious to health*
o *sorrow*
p *maintain*
q *mood*

[1] Till the king shall have first departed.

Queen. To please the king I [a]*did;* to please myself
I cannot [b]*do it;* yet I know no cause
Why I should welcome such a guest as grief,
Save bidding farewell to so sweet a guest,
As my sweet Richard: yet *again*, methinks,
Some unborn sorrow, *ripe* in fortune's womb,
Is coming towards me, and my *inward* soul
With [1]nothing trembles: at some thing it grieves,
More than with parting from my lord the king.
Bushy. Each *substance* of a grief hath twenty shadows,
[c]*Which shows* like grief itself, but is not so,
For sorrow's eye, [d]*glazed* with blinding tears,
[2]Divides one thing entire to many objects;
Like perspectives, which [e]*rightly* [f]*gazed upon*
Show nothing but [g]*confusion,* [h]*eyed awry*
[i]*Distinguish form:* so your sweet majesty,
Looking awry upon your lord's departure,
Find shapes of grief, more than himself, to wail;
[k]*Which,* look'd on as it [l]*is,* is nought but shadows
Of what it is not. Then, thrice-gracious queen,
[3]More than your lord's departure weep not: more's not seen;
Or if it be, 'tis with false sorrow's eye,
Which *for* things true *weeps* things imaginary.
Queen. It may be so; but yet my inward soul
Persuades me it is otherwise: howe'er it be,
I cannot *but be* sad; [4]so *heavy* sad
As, though on thinking on no thought I think,
Makes me with heavy nothing faint and shrink.
Bushy. 'Tis nothing but *conceit,* my gracious lady.
Queen. 'Tis *nothing less:* [5]*conceit* is *still* derived

a i.e. *promise*
b *lay aside my grief*
on the other hand
mature, ready for birth
inmost
reality
c *each of which appear*
d *covered as with glass*
e *directly; in front*
f *looked at*
g *indistinct form*
h *looked at obliquely*
i *show distinct form*
k i.e. *grief*
l *really is*
instead of
weeps for
help being very
fancy
anything but fancy
always

[1] At a trouble which at present has no existence.
[2] Separates a thing whole in itself into many different portions.
[3] Grieve not for anything else than the departure of the king.
[4] I am so very sad that though in thinking I think on nothing, yet my sadness causes me to faint and shrink under a heavy nothing.
[5] An imagined grief is always caused by some grief that happened before.

From some *forefather* grief; mine is not so,
For [a]*nothing* hath begot my [b]*something* grief;
[1]Or [c]*something* hath the nothing that I grieve:
'Tis in reversion that I do possess;
But what it is, that is not yet known; what
I cannot name; 'tis nameless woe, I *wot*.

preceding
[a] *imaginary grief*
[b] *real*
[c] *real grief*
know

Enter GREEN.

Green. God save your majesty! and [2]well met, gentlemen:
I hope the king is not yet *shipp'd* for Ireland.
Queen. Why hopest thou so? 'tis better *hope he is;*
For his designs *crave* haste, his haste good hope:
Then wherefore dost thou hope he is not shipp'd?
Green. That he, our hope, might have *retired* his *power*,
And *driven into despair* an enemy's hope,
Who *strongly* hath set footing in this land:
The banish'd Bolingbroke *repeals* himself,
And with *uplifted* arms is *safe* arrived
At Ravenspurgh.
Queen. Now God in heaven forbid!
Green. Ah, madam, 'tis too true: and *that* is worse,
The Lord Northumberland, his son young Henry Percy,
The Lords of Ross, Beaumond, and Willoughby,
With all their powerful friends, are fled to him.
Bushy. Why have you not proclaim'd Northumberland
And all the rest *revolted* [d]*faction* traitors?
Green. We have: whereupon the Earl of Worcester
Hath [e]*broke* his [f]*staff*, resign'd his stewardship,
And all the *household* servants *fled* with him
To Bolingbroke.

taken ship: set sail
to hope he is urgently need
withdrawn forces confounded with a great force recalls taken up in his defence safely
that, which
of the rebellious party
[d] *trisyllable*
[e] *broken*
[f] *his symbol of office of the King's household have fled*

[1] Or the imaginary grief that I feel has something real about it.
[2] We are pleased to see you.

Queen. So, Green, thou art the midwife to my woe,
And Bolingbroke my sorrow's dismal *heir:*
Now hath my soul brought forth her *prodigy,*
And I, a gasping new-deliver'd mother,
Have woe to woe, sorrow to sorrow join'd.

Bushy. Despair not, madam.

Queen. Who shall hinder me?
I will despair, and be at enmity
With [a]*cozening* hope: *he* is a flatterer,
A [b]*parasite,* a keeper-back of death,
Who gently would [c]*dissolve* the bands of life,
Which false hope [d]*lingers* in [e]*extremity.*

Enter YORK.

Green. Here comes the Duke of York.

Queen. With [f]*signs of war* about his aged neck:
O, full of [g]*careful* [h]*business* are his looks!
Uncle, for God's sake, speak [i]*comfortable* words.

York. Should I do so, I should belie my thoughts:
Comfort's in heaven; and we are on the earth,
Where nothing lives but [k]*crosses,* cares and grief.
Your husband, he is gone to [l]*save far off,*
Whilst others come to make him lose at home:
Here am I left to [m]*underprop* his land,
Who, weak with age, cannot support myself:
[1]Now comes the sick hour that his [n]*surfeit* made;
Now shall he [o]*try* his friends that flatter'd him.

Enter a Servant.

Servant. My lord, your son was gone before I came.

York. He was? Why *so!* go all which way it will!
The nobles they are fled, the commons they are cold,

offspring
monstrous birth

a *flattering, cheating*
i.e. *hope*
b *toady*
c *loosen*
d *causes to linger*
e *to the utmost limit*
i.e. *in the greatest anguish*
f *armour,* i.e. *the 'gorget' to protect the neck*
g *anxious*
h *occupation*
i *affording consolation*
k *vexatious trials*
l *to preserve his power in Ireland*
m *uphold*
n *excessive indulgence*
o *test*

let it be so

[1] Now is the time of sickness which his former excesses have brought about (and for which he will have to pay the penalty).

And will, I fear, [1]revolt on Hereford's side.
Sirrah, get thee to Plashy, to my sister Gloucester;
Bid her send me *presently* a thousand pound: *immediately*
Hold, take my ring. *stop*
Servant. My lord, I had forgot to tell your lordship,
To-day, as I came by, I called there;
But I shall grieve you to report the rest.
York. What is't, *knave?* *boy*
Servant. An hour before I came, the duchess died.
York. *God* for his mercy! what a tide of woes
Comes rushing on this woeful land at once!
I know not what to do: *I would to God* *I pray God*
[2]So my untruth had not provoked him to it, *only that*
The king had cut off my head with my *brother's*. i.e. *Gloucester*
What, are there no *posts* dispatch'd for Ireland? *messengers*
How shall we *do* [a]*for* money for these wars? *manage*
Come, sister,—cousin, I would say,—pray, pardon me. [a] *in regard to*
Go, fellow, get thee home, provide some carts
And bring away the armour that is *there*. i.e. *at Plashy*
[*Exit Servant.*
Gentlemen, will you go *muster men?* *assemble*
If I know how or which way to [b]*order* these affairs *fighting men, soldiers*
Thus thrust [c]*disorderly* into my hands, [b] *arrange*
Never believe me. Both are my kinsmen: [c] *all in confusion*
The one is my sovereign, whom both my oath
And duty bids defend; the other *again* *on the other hand*
Is my kinsman, whom the king hath wrong'd, *kinship to him*
Whom conscience and my *kindred* bids to [d]*right*. [d] *restore to his rights*
Well, somewhat we must do. Come, cousin, I'll [e]*Dispose of you.* [e] *arrange for your safety*
Gentlemen, go, muster up your men,
And meet me [f]*presently* at [g]*Berkeley*. [f] *immediately*
I should to Plashy too; [g] *Berkeley Castle*
But time will not permit: all is uneven, *in confusion*
And every thing is left at *six and seven*.
[*Exeunt York and Queen.*

[1] Revolt and declare themselves to be on the side of Hereford.
[2] Provided that no act of treason on my part had provoked him to it.

Bushy. The wind *sits fair* for news for Ireland, — *is in a favourable quarter*
But none returns. For us to *levy power* — *raise forces*
Proportionable to the enemy — *at all equal*
Is *all unpossible.* — *quite impossible*

Green. Besides, our nearness to the king in love
Is near the hate of those *love* not the king. — *(who) love*

Bagot. And that's the *wavering* commons: for their love — *fickle*
Lies in their purses, and whoso empties them — *depends upon*
By so much fills their hearts with deadly hate. — *equally, in the same proportion*

Bushy. *Wherein* the king stands generally condemn'd. — *in that respect*

Bagot. [1]If judgement lie in them, then so do *we*, — i.e. *stand condemned*
Because we ever have been near the king.

Green. Well, I will for refuge straight to Bristol castle:
The Earl of Wiltshire is already there.

Bushy. Thither will I with you; for *little office* — *small service, kindness*
The *hateful* commons will perform for us, — *full of hate*
Except like curs to tear us all to pieces.
Will you go along with us?

Bagot. No; I will to Ireland to his majesty.
Farewell: [2]If heart's *presages* be not vain, — *forebodings*
We three here part that ne'er shall meet again.

Bushy. That's as York *thrives to beat* back Bolingbroke. — *succeeds in beating*

Green. Alas, poor duke! the task he undertakes
[3]Is numbering sands and drinking oceans dry:
Where one on his side fights, thousands will fly.
[4]Farewell at once, for once, for all, and ever.

Bushy. Well, we may meet again.
Bagot. I fear me, never.

[*Exeunt.*

[1] If they are permitted to pass judgment upon us.
[2] [" Be thou the trumpet of our wrath
And sullen *presage* of your own decay" (*King John*, I. i. 28).]
[3] Is like trying to count the sands, etc., *i.e.* hopelessly impossible.
[4] Farewell at the same time, and only one farewell, for us all, and to serve for ever.

SCENE III. *Wilds in Gloucestershire.*

Enter BOLINGBROKE *and* NORTHUMBERLAND, *with Forces.*

Bolingbroke. How far is it, my lord, to Berkeley now?

Northumberland. Believe me, noble lord,
I am a stranger here in Gloucestershire:
These high wild hills and rough uneven ways
Draws out our miles, and makes them wearisome; — *lengthens*
And yet your *fair discourse* hath been as sugar, — *pleasant conversation*
Making the hard way sweet and delectable.
But I bethink me what a weary way
From Ravenspurgh to Cotswold will be found
In Ross and Willoughby, *wanting* your company, — *being without*
Which, I protest, hath very much beguiled
The *tediousness and process* of my *travel:* — *= tedious process*
But theirs is sweetened with the hope to have
The present benefit which I possess; — *journey*
And hope to *joy* is little less in joy — *enjoy*
Than hope enjoy'd: by *this* the weary lords — *this hope*
Shall make their way seem short, as mine hath *done* — *seemed*
By sight of what I have, your noble company.

Bolingbroke. Of much less value is my company
Than your good words. But who comes here?

Enter HENRY PERCY.

Northumberland. It is my son, young Harry *Percy,*
Sent from my brother [a]Worcester, *whencesoever.* — [a] *trisyllable*
Harry, how fares your uncle? — *from some place or other*

Percy. I had thought, my lord, [b]*to have learn'd* his health of you. — [b] *to learn*

Northumberland. Why, is he not with the queen?

Percy. No, my good lord; he hath *forsook* the court, — *forsaken*
Broken his staff of office and *dispersed* — *dismissed*

BERKELEY CASTLE.

Bol. "How far is it, my lord, to Berkeley now?" II. iii. 1.
North. "How far is it to Berkeley?"
Percy. "There stands the Castle, by yon tuft of trees." II. iii. 51.

To face page 40.

The household of the king.

Northumberland. What was his reason?
He was not so *resolved* when last we spake together. — *determined*

Percy. Because your lordship was proclaimed traitor.

But he, my lord, is gone to Ravenspurgh,
To offer service to the Duke of Hereford,
And sent me over *by* Berkeley, to discover — *by way of*
What *power* the Duke of York had levied there; — *force*
Then with directions to *repair* to Ravenspurgh. — *come*

Northumberland. Have you *forgot* the Duke of Hereford, boy? — *forgotten*

Percy. No, my good lord, for that is not *forgot* — *forgotten*
Which ne'er I did remember: *to my knowledge,* — *as far as I know*
I never in my life did look on him.

Northumberland. Then learn to know him now; this is the duke.

Percy. My gracious lord, I [a]*tender* you my service, — [a] *offer*
Such as it is, [1]being [b]*tender*, [c]*raw* and young; — [b] *soft unformed, like a young plant*
Which [d]*elder* days shall ripen and [e]*confirm* — [c] *crude, immatured*
To more [f]*approved* service and [g]*desert.* — [d] *as they become older*
Bolingbroke. I thank thee, gentle Percy; and be sure — [e] *strengthen*
I count myself in nothing else so [h]*happy* — [f] *proved, tried*
As [i]*in* a soul remembering my good friends; — [g] *merit*
And, as my fortune ripens with thy [k]*love,* — [h] *fortunate*
It shall be still thy true love's recompense: — [i] *possessing*
My heart this covenant makes, my hand thus seals it. — [k] *friendship*

Northumberland. How far is it to Berkeley? and what [2]stir
Keeps good old York there with his men of war?

Percy. There stands the castle, by yon tuft of trees,
Mann'd with three hundred men, as I have heard;

[1] Being without the qualities that experience brings.
[2] What preparations to meet us is the Duke of York making with the forces he has mustered at Berkeley?

And in it are the Lords of York, Berkeley, and Seymour;
None else of *name* and *noble estimate*. — *renown high rank and position*

Enter Ross *and* WILLOUGHBY.

Northumberland. Here come the Lords of Ross and Willoughby,
Bloody with spurring, fiery-red with haste.
Bolingbroke. Welcome, my lords. I *wot* your love *pursues* — *know follows*
A banish'd traitor: [1]all my *treasury* — *wealth*
Is yet but *unfelt* thanks, *which* more enrich'd — *intangible antecedent is "treasury"*
Shall be your love and labour's recompense.
Ross. Your presence makes us rich, most noble lord.
Willoughby. And far *surmounts* our labour to attain it. — *exceeds in value*
Bolingbroke. [2]Evermore thanks, the *exchequer* of the poor; — *treasury*
Which, till my infant fortune *comes to years*, — *is of age*
Stands for my bounty. But who comes here?

Enter BERKELEY.

Northumberland. It is my Lord of Berkeley, as I guess.
Berkeley. My Lord of Hereford, my message is to you.
Bolingbroke. [3]My lord, my answer is—to Lancaster;
And I am come to seek that name in England;
And I must find that title in your tongue,
Before I make reply to aught you say.

[1] All the wealth I possess at present is gratitude, which is unsubstantial; when I am richer I will duly recompense you for your regard and service to me.

[2] I can only give you thanks, which is the only means of payment on the part of a poor man.

[3] I reply only to the name of Lancaster, my proper title now, and by which title you must address me if you desire an answer—to the name of Hereford I make no reply.

Berkeley. Mistake me not, my lord; 'tis not my meaning
[1]To *raze* one title of your honour *out:* — *erase*
To you, my lord, I come, [2]what lord you will,
From the most gracious regent of this land,
The Duke of York, to know what *pricks* you on — *spurs*
To take advantage of the *absent time* — *time of the king's absence*
[3]And fright our native peace with [a]*self-born* arms. — [a] *born in the land*

Enter YORK *attended.*

Bolingbroke. [4]I shall not need transport my words by you;
Here comes his grace in person.
My noble uncle! [*Kneels.*
York. Show me thy humble heart, and not thy knee,
Whose *duty* is *deceiveable* and false. — *dutiful posture*
Bolingbroke. My gracious uncle— — *deceptive*
York. Tut, tut!
[5]Grace me no grace, nor uncle me no uncle:
I am no traitor's uncle; and that word 'grace'
In an ungracious mouth is but *profane.* — *profanity*
Why have those banish'd and *forbidden* legs — i.e. *to enter England*
Dared once to touch *a dust* of England's ground? — *particle of dust*
[6]But then more 'why?' why have they dared to march
So many miles upon her peaceful bosom, — *made pale by dread*
Frighting her *pale-faced* villages with war
And *ostentation* of *despised* arms? — *display*
Comest thou because the anointed king is hence? — *despicable*
Why, foolish boy, [7]the king is left behind,
And in my loyal bosom lies his power.
Were I but now the *lord* of such *hot* youth — *possessor of vigorous, lusty*
As when brave Gaunt, thy father, and myself

[1] To deprive you of a single honourable title that is yours.
[2] Whatever title you desire to be addressed by, whether Hereford or Lancaster.
[3] Terrify the peace of the land by civil war.
[4] I shall not require you to convey any message for me.
[5] Do not pretend respect to me by addressing me by honourable titles.
[6] But I have more questions to ask.
[7] Though the king is absent he is yet here in my person.

Rescued the Black Prince, that [1]young Mars of men,
From *forth* the ranks of many thousand French,
O, then how quickly *should* this arm of mine,
Now prisoner to the palsy, chastise thee
And minister correction to thy fault!
Bolingbroke. My gracious uncle, let me know my fault:
On what condition stands it and wherein?
York. Even in condition of the worst degree,
In gross rebellion and *detested* treason;
Thou art a banish'd man, and here art come
Before the expiration of thy time,
In [a]*braving arms* against thy sovereign.
Bolingbroke. [b]*As* I was banish'd, I was banish'd Hereford;
But as I come, I [c]*come* [d]*for* Lancaster.
And, noble uncle, I beseech your grace
Look on my wrongs with an [e]*indifferent* eye:
You are my father, methinks in you
I see old Gaunt alive; O, then, my father,
Will you permit that I shall stand condemn'd
A wandering vagabond; my [f]*rights* and [g]*royalties*
Pluck'd from my arms [h]*perforce* and given away
[i]To upstart [i]*unthrifts?* Wherefore was I born?
If that my cousin king be King of England,
It must be granted I am Duke of Lancaster.
You have a son, Aumerle, my noble cousin;
Had you first died, and he been thus *trod* down,
He should have found his uncle Gaunt a father,
To rouse his wrongs and chase them to the bay.
I am *denied* to *sue my livery* here,
And yet my letters-patent give me leave:
My father's goods are all *distrain'd* and sold,
And these and all are all amiss employ'd.
What would you have me do? I am a subject,
And I *challenge law:* attorneys are denied me;
And therefore *personally* I lay my claim

out of
would
in what state
detestable
a *defiant = in armed defiance*
b *when*
c *come back*
d *in the character of*
e *impartial*
f *feudal rights*
g *privileges as a royal prince*
h *by force*
i *prodigals, spendthrifts*
trodden
refused
to claim delivery
forcibly seized
demand justice
in person

[1] Who in his youth was as it were the God of war among men.
[i] To spendthrifts suddenly raised by the king to positions of honour.

[1]To my inheritance of *free* descent. — *direct*
Northumberland. The noble duke hath been too much *abused.* — *ill used*
Ross. It *stands* your grace upon to do him right. — *is incumbent upon*
Willoughby. *Base* men by his *endowments* are made great. — *low born* *revenues (Hereford's)*
York. My lords of England, let me tell you this:
I [a]*have had feeling* of my cousin's wrongs — [a] *felt for*
And laboured all I could to do him right;
But in this [b]*kind* to come, in [c]*braving arms,* — [b] *manner* [c] *in armed defiance*
[2d]*Be his own carver* and cut out his way, — [d] *carve out his own fortunes*
To [e]*find out* right with wrong, it may not be; — [e] *get possession of*
And you that do abet him in this [f]*kind* — [f] *manner of proceeding*
[g]*Cherish* rebellion and are rebels all. — [g] *foster*
Northumberland. The noble duke hath sworn his coming is
But for his own; and for the right of that — *bound ourselves by strong oaths*
We all have *strongly sworn* to give him aid;
And let him ne'er see joy that breaks that oath!
York. Well, well, I *see* the *issue* of *these arms:* — *foresee* *result* *this war*
I cannot [h]*mend it,* I must needs confess, — [h] *put it right*
Because my power is weak and [i]*all ill left* — [i] *left without sufficient force*
But if I could, by Him that gave me life,
I would [k]*attach* you all and make you [l]*stoop* — [k] *arrest* [l] *cast yourselves upon*
Unto the [m]*sovereign* mercy of the king; — [m] *as your lord*
But since I cannot, be it known to you
I do remain [n]*as neuter.* So, fare you well; — [n] *neutral*
Unless you please to enter [o]*in* the castle — [o] *unto*
And there repose you for this night.
Bolingbroke. An offer, uncle, that we will accept:
But we must *win* your grace to go with us — *to prevail on*
To Bristol castle, which they say is held
By Bushy, Bagot and their *complices,* — *accomplices*
The caterpillars of the commonwealth,

[1] That has descended to me directly, freely, without impediment.
[2] Cut a way for himself out of his difficulties (*i.e.* take the law into his own hands).

Which I have sworn to *weed* and pluck away. *to pluck up as weeds*
York. It may be I will go with you: but yet I'll pause;
For I am *loath* to break our country's laws. *unwilling*
[1]Nor friends nor foes, to me welcome you are:
[2]Things past *redress* are now with me past care. *curing*
[*Exeunt.*

SCENE IV. *Conway.*

Enter SALISBURY *and a* Welsh Captain.

Captain. My Lord of Salisbury, we have *stay'd* ten days,
And *hardly* kept our countrymen together, *waited with difficulty*
And *yet* we hear no tidings from the king; *so far*
Therefore we will disperse ourselves: farewell.
Salisbury. Stay yet another day, thou trusty Welshman:
The king reposeth all his confidence in thee.
Captain. 'Tis thought the king is dead; we will not stay.
The bay-trees in our country are all wither'd
And meteors fright the fixed stars of heaven;
The pale-faced moon looks bloody on the earth
And *lean-look'd* prophets whisper fearful change; *lean-looking*
Rich men look sad and ruffians dance and leap,
The one in fear to lose what they enjoy,
The other *to enjoy* by rage and war: *in hope to enjoy*
[3]These *signs* forerun the death or fall of kings, *omens*
Farewell: our countrymen are gone and fled,
As well assured Richard their king is dead. [*Exit.* *as being thoroughly convinced*
Salisbury. Ah, Richard, with the eyes of *heavy* mind *a foreboding*
I see thy glory like a shooting star
Fall to the *base* earth from the firmament. *low*, i.e. *below*

[1] I cannot receive you either as friends or foes (I am unwilling to receive you as friends, and I am not strong enough to resist you as foes).
[2] ["Past *cure* is still past care" (*Love's Labour Lost*, V. ii. 28).]
[3] ["The heavens themselves blaze forth the death of princes" (*Julius Cæsar*, II. ii. 30).]

CONWAY CASTLE.

"The Earle (Salisbury), passing over into Wales, landed at Conwey and sent foorthe letters to the King's friends, both in Wales and Cheshire, to leauie their people, and to come with all speede to assist the King." Extract from *Holinshed*.

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Thy sun sets weeping in the lowly west,
Witnessing storms to come, woe and unrest:
Thy friends are fled to *wait upon* thy foes,
And *crossly to thy good* all fortune goes. [*Exit.*

giving token of
offer service to
adversely to thy prosperity

ACT III.

SCENE I. *Bristol. Before the castle.*

Enter BOLINGBROKE, YORK, NORTHUMBERLAND, ROSS, PERCY, WILLOUGHBY, *with* BUSHY *and* GREEN, *Prisoners.*

Bolingbroke. Bring forth these men.
Bushy and Green, I will not [a]*vex* your souls—
Since [b]*presently* your souls must [c]*part* your bodies—
With too much [d]*urging* [e]*your pernicious lives*,
For 'twere no charity; yet, to wash your blood
From off my hands, here in the view of men
I will unfold some causes of your deaths.
You have misled a prince, a royal king,
A [f]*happy* gentleman in [g]*blood* and [h]*lineaments*,
By you [i]*unhappied* and disfigured [k]*clean*:
You have in [l]*manner* with your [m]*sinful* hours
Made a divorce betwixt his queen and him,
[n]*Broke* the possession of a royal bed
And stain'd the beauty of a fair queen's cheeks
With tears drawn from her eyes by your foul wrongs.
Myself, a prince by fortune of my birth,
Near to the king in blood, and near in love
Till you did make him misinterpret me,
[1]Have stoop'd my neck under your injuries,
And sigh'd my English breath in [o]*foreign clouds*,
Eating the bitter bread of banishment;
Whilst you have fed upon my [p]*signories*,
[2]Dispark'd my parks and fell'd my [q]*forest woods*,
From my own windows torn my [r]*household coat*,

a *trouble*
b *immediately*
c *quit*
d *dwelling upon*
e *the wickedness of your lives*
f *fortunate*
g *birth*
h *personal appearance*
i *deprived of his good fortune*
k *completely*
l *in a way*
m *spent in sin*
n *broken, interrupted*
o *a foreign land*
p *estates; manors*
q *the trees in my forest*
r *coat of arms emblazoned in the windows*

[1] Have been compelled to submit to the wrongs you have done me.
[2] Torn down the fences enclosing my parks.

[a] *Razed out* my [b]*imprese*, leaving me no [c]*sign*,
Save men's opinions and [1]my living blood,
To show the world I am a gentleman.
This and much more, much more than twice all this,
Condemns you *to the* death. See them deliver'd over
To execution and the hand of death.
Bushy. More welcome is the stroke of death to me
Than Bolingbroke to England. Lords, farewell.
Green. My comfort is that heaven will *take* our souls
And *plague* injustice with the pains of hell.
Bolingbroke. My Lord Northumberland, see them *dispatch'd*.
[*Exeunt Northumberland and others, with the prisoners.*
Uncle, you say the queen is at your house;
For God's sake, *fairly* let her be *entreated*:
Tell her I send to her my kind *commends*;
Take special care my greetings be deliver'd.
York. A gentleman of mine I have dispatch'd
With letters of your *love* to her *at large*.
Bolingbroke. Thanks, gentle uncle. Come, lords, away,
To fight with Glendower and his *complices*:
Awhile to work, and *after* holiday. [*Exeunt*.

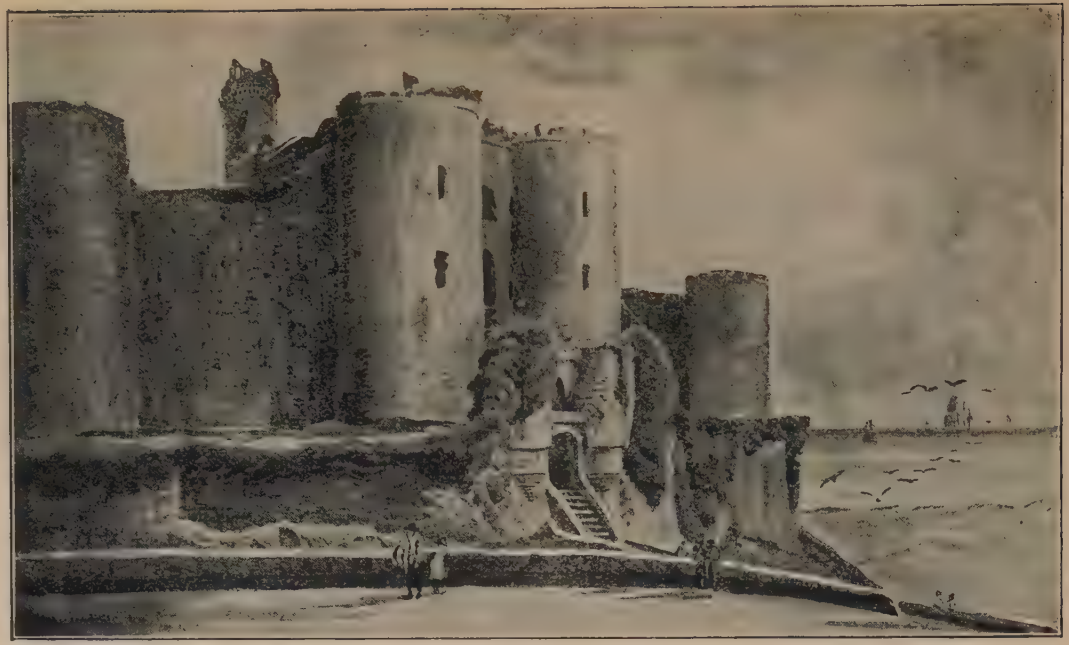
[a] *erased*
[b] *device*
[c] *outward symbol*
to the penalty of
receive
punish
executed
courteously treated
compliments
friendship
fully expressing
accomplices
for some time afterwards

SCENE II. *The coast of Wales. A castle in view.*

Drums: flourish and colours. Enter KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE, *and Soldiers*.
K. Richard. Barkloughly castle call they this at hand?
Aumerle. Yea, my lord. How *brooks* your grace the air,
After your late tossing on the breaking seas?

endures

[1] The blood of me, now the only living representative of the family.



BARKLOUGHLY CASTLE.

Spelled by *Holinshed* "Barclowlie"—a copyist's error for Hertlowli, the modern Harlech. There King Richard landed from Ireland with a few followers, and proceeded hence to join Salisbury at Conway.

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K. Richard. *Needs* must I like it well: I weep for joy
To stand upon my kingdom once again.
Dear earth, I do salute thee *with my hand*,
Though rebels wound thee with their horses' hoofs:
As a *long-parted* mother *with* her child
Plays fondly with her tears and *smiles* in meeting,
So, weeping, smiling, greet I thee, my earth,
[1]And do thee favours with my royal hands.
Feed not thy sovereign's foe, my gentle earth,
Nor with thy sweets comfort his *ravenous sense;*
But let thy spiders, that suck up thy venom,
And *heavy-gaited* toads lie in *their* way,
Doing *annoyance* to the treacherous feet
Which with usurping steps do trample thee:
Yield stinging nettles to mine enemies;
And when they from thy bosom pluck a flower,
Guard it, I pray thee, with a lurking adder
Whose *double* tongue may with a *mortal* touch
[2]Throw death upon thy sovereign's enemies.
[3]Mock not my senseless *conjuration*, lords:
This earth shall have a feeling and these stones
Prove armed soldiers, ere her *native* king
Shall *falter* under foul rebellion's arms.

Carlisle. Fear not, my lord: that Power that made you king
Hath power to keep you king in spite of all.
The means that heaven yields must be *embraced*,
And not neglected; else, [4]if heaven would,
And we will not, heaven's offer we refuse,
The *proffer'd* means of succour and redress.

Aumerle. He means, my lord, that we are too *remiss;*
Whilst Bolingbroke, through our *security*,
Grows strong and great in *substance* and in *power*.

of necessity
at standing
i.e. *by taking up a handful of earth*
long parted from a noun
voracious hunger
moving slowly
of my enemies harm
bring forth
protect
forked
deadly
adjuration
by right of birth
totter
accepted
offered
dilatory
carelessness
resources
friends, forces

1 Show my affection towards you by embracing you.
2 Eject poison upon and thus cause their death.
3 My appeal (conjuration) which is addressed to what cannot feel (*i.e.* the earth), and thus appears to meet with no response.
4 If heaven would assist us, and we will not help ourselves,

K. Richard. *Discomfortable* cousin! know'st thou not
That when the searching *eye of heaven* is hid,
Behind the globe, that lights the lower world,
Then thieves and robbers *range* abroad unseen
In murders and in outrage, boldly here;
But when from under this terrestrial ball
He *fires* the proud tops of the eastern pines
And darts his light through every *guilty hole*,
Then murders, treasons and *detested* sins,
The cloak of night being pluck'd from off their backs,
Stand bare and naked, trembling at themselves?
So when this thief, this traitor, Bolingbroke,
Who all this while hath revell'd in the night
Whilst we were wandering with the antipodes,
Shall see us rising in our throne, the east,
His treasons will sit blushing in his face,
Not able to endure the sight of day,
But *self-affrighted* tremble at his sin.
Not all the water in the rough rude sea
Can wash the *balm* off from an anointed king;
The breath of *worldly* men cannot depose
The deputy elected by the Lord:
For every man that Bolingbroke hath *press'd*
To lift *shrewd* steel against our golden crown,
God *for* his Richard hath in heavenly pay
A glorious angel: then, if angels fight,
Weak men must fall, for heaven *still* guards the right.

discomforting
the sun
rove
in the commission of
lights up
hiding place of the guilty
detestable
though not accused
oil of consecration
mortal
impressed
sharp
on behalf of
always

Enter SALISBURY.

Welcome, my lord: how far off lies your *power?*
Salisbury. Nor *near* nor farther off, my gracious lord,
Than this weak arm: *discomfort* guides my tongue
And bids me speak of nothing but despair.
One day too late, I fear me, noble lord,
Hath clouded all thy happy days on earth:
O, call back yesterday, bid time return,

forces
nearer
a presentment of trouble.
too late by a day

And thou shalt have twelve thousand fighting men!
To-day, to-day, unhappy day, too late
O'erthrows thy joys, friends, fortune and thy state:
For all the Welshmen, hearing thou wert dead,
Are *gone* to Bolingbroke, dispersed and fled; — *gone over*

Aumerle. Comfort, my liege: why looks your grace so pale?

K. Richard. But now the blood of twenty thousand men
Did triumph in my face, and they are fled;
And, till so much blood thither come again,
Have I not reason to look *pale and dead?* — *deadly pale*
All souls that *will* be safe fly from my side, — *desire to*
For time hath set a blot upon my *pride.* — *glory*

Aumerle. Comfort, my liege; remember who you are.

K. Richard. I had *forgot* myself: am I not king? — *forgotten*
Awake, thou coward majesty! thou sleepest.
Is not the king's name twenty thousand names? — i.e. *as good as*
Arm, arm, my name! a *puny* subject strikes — *weak*
At thy great glory. *Look not to the ground,* — *do not be down-hearted*
Ye favourites of a king: are we not high?
High be our thoughts: I know my uncle York
Hath power enough *to serve our turn.* But who comes here? — *to do all we want*

Enter SCROOP.

Scroop. More health and happiness *betide* my liege — *befall*
Than can my care-tuned tongue *deliver* him! — *report to*

K. Richard. Mine ear is open, and my heart *prepared:* — i.e. *to endure*
[1]The worst is worldly loss thou canst unfold.
Say, is my kingdom lost? why, 'twas my *care;* — *cause of care*
And what loss is it to be rid of care?
Strives Bolingbroke to be as great as we?

[1] The worst (which) thou canst unfold is worldly loss.

Greater he shall not be; if he serve God,
We'll serve Him too and be his fellow so:
Revolt our subjects? that we cannot *mend;*
They break their faith to God as well as *us:*
Cry woe, destruction, ruin and decay;
The worst is death, and death will have his day.

Scroop. Glad am I that your highness is so *arm'd*
To bear the tidings of calamity.
Like an *unseasonable* stormy day,
Which makes the silver rivers drown their shores,
As if the world were all dissolved to tears,
So high above *his limits* swells the rage
Of Bolingbroke, covering your *fearful* land
With hard bright steel and hearts harder than steel.
White-beards have arm'd their [1]thin and hairless scalps
Against thy majesty; boys with women's voices,
Strive to speak [a]*big* and [b]*clap* their [c]*female* [d]*joints*
In stiff unwieldy [e]*arms* against thy crown:
[2]Thy very [f]*beadsmen* learn to bend their bows
Of [g]*double-fatal* yew against thy state;
Yea, [h]*distaff-women* [i]*manage* rusty [k]*bills*
Against thy [l]*seat:* both young and old rebel,
And all goes worse than I have power to tell.

K. Richard. Too well, too well thou tell'st a tale so ill.
Where is the Earl of Wiltshire? where is Bagot?
What is become of Bushy? where is Green?
That they have let the dangerous enemy
Measure our *confines* with such peaceful steps?
If we *prevail*, their heads shall pay for it:
I warrant they have made peace with Bolingbroke.

Scroop. Peace have they made with him indeed, my lord.

K. Richard. O villains, vipers, damn'd *without* redemption!

cure
to us
cry aloud
i.e. *with fortitude*
happening out of season
his proper limits
full of fear
white-bearded men, i.e. *old men*
a *with a manly voice*
b *incase*
c *weak as woman's*
d *limbs*
e *armour*
f *royal pensioners*
g *doubly fatal*
h *spinning women*
i *brandish*
k *weapons*
l *throne*
traverse
land
are victorious
beyond

[1] Heads with little hair on or none at all.
[2] ["I will be thy *beadsman*, Valentine" (*Two Gents. of Verona*, I. i. 18).]

Dogs, easily *won* to fawn on any man! — *induced*
Snakes, in my heart-blood warm'd, that sting my heart!
Three Judases, each one thrice worse than Judas!
Would they make peace? terrible hell make war
Upon their *spotted* souls for this offence! — *stained with guilt*
Scroop. Sweet love, I see, changing *his property*, — *its nature*
Turns to the *sourest* and most deadly hate: — *bitterest*
Again *uncurse* their souls; their peace is made — *take your curse away from*
With heads, and not with hands: those whom you curse
Have felt the worst of death's destroying wound
And lie *full low*, *graved* in the hollow ground. — *as low as possible*
Aumerle. Is Bushy, Green, and the Earl of Wiltshire dead? — *buried*
Scroop. Ay, all of them at Bristol lost their heads.
Aumerle. Where is the duke, my father with his *power?* — *forces*
K. Richard. No matter where; of comfort *no man* speak: — *let no man*
Let's talk of graves, of worms and epitaphs
Make dust our paper and with rainy eyes — *use dust for*
Write sorrow on the bosom of the earth,
Let's choose executors and talk of wills:
And yet not so, for what can we bequeath
Save our deposed bodies to the ground?
Our lands, our lives and all are Bolingbroke's,
And nothing can we call our own but death
[1]And that small *model* of the barren earth — *pattern*
Which serves as paste and cover to our bones.
For God's sake, let us sit upon the ground — *in the name of God*
And tell sad stories of the death of kings:
How some have been deposed; some slain in war;
Some haunted by the *ghosts* they have deposed; — i.e. *of those whom murdered while asleep*
Some poison'd by their wives? some *sleeping killed;*

[1] The earth which, as we lie in our graves, takes the model or pattern of our bodies.

All murdered: for within the hollow crown
That [a]*rounds* the mortal temples of a king
Keeps Death his court and there the [1b]*antic* sits,
[c] *Scoffing* his [d]*state* and grinning at his pomp,
Allowing him a [e]*breath*, a little scene,
To [f]*monarchize*, be fear'd and kill with looks,
Infusing him with [g]*self and vain* [h]*conceit*,
As if this flesh which [i]*walls* about our life
Were brass impregnable, and [k]*humour'd thus*
Comes at the last and with a little pin
Bores through his castle wall, and [l]*farewell king!*
[m]*Cover your heads* and mock not [n]*flesh and blood*
With solemn reverence: throw away respect,
[o]*Tradition*, [p]*form* and ceremonious [q]*duty*,
For you have but [r]*mistook* me all this while:
I live with bread like you, feel want,
[s] *Taste* grief, need friends: [2]subjected thus,
How can you say to me, I am a king?

Carlisle. My lord, wise men ne'er sit and wail their woes,
But [t]*presently* [3u]*prevent* the ways to wail.
To fear the foe, since fear [v]*oppresseth* strength,
Gives [w]*in* your weakness strength unto your foe,
And so your follies fight against yourself.
[4]Fear, and be slain; no worse can come *to* [x]*fight:*
And fight and die is death destroying death?
[y]*Where fearing dying* pays death [z]*servile breath.*

Aumerle. My father hath a [*]*power;* inquire of him,
[5]And learn to make a body of a limb.

K. Richard. Thou chid'st me well: proud Bolingbroke, I come

[y] *whereas dying in a state of fear* [z] *the homage of a slave*
[*] *force*

[a] *encompasses*
[b] *fantastic creature*
[c] *jesting at*
[d] *his royalty, dignity*
[e] *brief existence*
[f] *play the monarch*
[g] *vain self-conceit,*
[h] *imagination*
[i] *is as a wall*
[k] *having humoured him thus, or whilst he is in this humour*
[l] *there is an end of the king*
[m] *put on your caps*
[n] *one who is only a man*
[o] *traditional marks of honour*
[p] *etiquette*
[q] *homage*
[r] *mistaken*
[s] *experience*
[t] *immediately*
[u] *stop up anticipate*
[v] *enfeebles*
[w] *through*
[x] *in fighting*

[1] ["Thou *antic* death, which laugh'st us here to scorn" (1 *Henry VI.*, IV. vii. 18).]

[2] Thus made a subject, or, subjected to such feelings as these.

[3] Stop in time those troubles that may bring sorrow in their train. (The idea is that of barring a road in order to stop an enemy from approaching.)

[4] Give way to fear, and you will be slain; no worse fate can happen if you fight.

[5] Learn to make a limb serve the purpose and do the work of a whole body.

[1]To change blows with thee for our day of doom.
This ague fit of fear is *over-blown;* 190 *blown over (past)*
An easy task it is to win our own.
Say, Scroop, where lies our uncle with his power?
Speak *sweetly*, man, although thy looks be sour. *pleasantly*

Scroop. Men judge by the *complexion* of the sky *appearance*
The state and *inclination of the day:* *how the day is likely to turn out*
So may you by my dull and heavy eye,
My tongue hath but a heavier tale to say.
I play the torturer, by *small and small* *degrees*
To lengthen out the worst that must be spoken:
Your uncle York is join'd with Bolingbroke, 200
And all your northern castles *yielded up,* *have been surrendered*
And all your southern gentlemen in arms
Upon his party. *on his side*

K. Richard. Thou hast said enough.
Beshrew thee, cousin, which didst lead me *forth* *evil befal out of*
[*To Aumerle.*
Of that sweet way I was in to despair!
What say you now? what comfort have we now?
By heaven, I'll hate him everlastingly
That bids me be of *comfort* any more. *good comfort*
Go to Flint castle: there I'll pine away;
A king, woe's slave, shall *kingly* woe obey. 210 *like a king*
[2]That *power* I have, discharge; [3]and let them go *force, army*
To *ear* the land that hath some hope to grow, *plough*
For I have *none:* let no man speak *again* *no hope of growing*
To *alter this*, for counsel is but vain. *against, in opposition*

Aumerle. My liege, one word. *to change my decision*

K. Richard. He does me double wrong
That wounds me with the flatters of his tongue.
Discharge my followers: let them hence away,
From Richard's night to Bolingbroke's fair day.
[*Exeunt.*

[1] To interchange blows to decide which of us is to fall.
[2] Dismiss the forces that are still with me.
[3] Discharge my followers, and let them go and plough the land which has some prospect of giving them a harvest, for I have nothing to give them.

SCENE III. *Wales. Before Flint castle.*

Enter, with drum and colours, BOLINGBROKE, YORK, NORTHUMBERLAND, Attendants, *and Forces.*

Bolingbroke. So that by this intelligence we learn
The Welshmen are dispersed, and Salisbury
Is gone to meet the king, who lately landed
With some few private friends upon this coast.
Northumberland. The news is very fair and good, my lord:
Richard not far from hence hath hid his head.
York. It would *beseem* the Lord Northumberland — *become*
To say 'King Richard:' alack the heavy day
When such a sacred king should hide his head.
Northumberland. Your grace mistakes; *only to be brief,* — *for the sake of brevity*
Left I his title out.
York. The time hath been,
Would you have been so brief with him, he would — *if you had been as to depriving him of his title*
Have been so brief with you, *to* shorten you,
For *taking so the head,* your whole head's length.
Bolingbroke. [1]Mistake not, uncle, further than you should.
York. [2]Take not, good cousin, further than you should,
Lest you mistake the heavens are o'er our heads.
Bolingbroke. I know it, uncle, and oppose not myself
Against their will. But who comes here?

Enter PERCY.

Welcome, Harry: what, will not this castle yield?
Percy. The castle royally is mann'd, my lord,

[1] Do not unnecessarily put a wrong construction upon his words.
[2] Do not presume to take upon yourself more than belongs to you lest you make the mistake of overlooking the fact that the heavens are above us (to punish us for our presumption).

FLINT CASTLE.

K. Rich. "Go to Flint Castle; there I'll pine away;
A king, woe's slave, shall kingly woe obey." III. ii. 209.

To face page 56.

Against thy entrance.
Bolingbroke. Royally!
Why, it contains no king?
Percy. Yes, my good lord,
It doth contain a king; King Richard lies
Within the limits of yon lime and stone:
And with him are the Lord Aumerle, Lord Salisbury,
Sir Stephen Scroop, besides a clergyman
Of holy reverence; who, I cannot learn.
Northumberland. O, *belike* it is the Bishop of Carlisle.
Bolingbroke. Noble lords,
Go to the *rude ribs* of that ancient castle;
Through brazen trumpet *send the breath of parley*
Into *his ruin'd ears*, and thus [a]*deliver:*
Henry Bolingbroke
On both his knees doth kiss King Richard's hand
And sends [b]*allegiance* and true [c]*faith* of heart
To his most royal person, [d]*hither come*
[e]*Even at his feet* to lay my arms and power,
[1]Provided that my banishment repeal'd
And lands restored again be [f]*freely* granted:
If not, I'll use the advantage of my [g]*power*
And lay the summer's dust with showers of blood
Rain'd from the wounds of slaughter'd Englishmen:
The which, how far off from the mind of Bolingbroke
It is, *such* crimson tempest should bedrench
The fresh green lap of *fair* King Richard's land,
My *stooping duty* tenderly shall show.
Go, signify as much, while here we march
Upon the grassy carpet of this plain.
Let's march without the noise of threatening drum,
That from this castle's *tatter'd* battlements
Our *fair appointments* may be *well perused.*

probably
rough walls
sound a parley
its battered loopholes
a *proclaim*
b *declaration of allegiance*
c *loyalty*
d *that I am come hither*
e *as low as at his feet*
f *unconditionally*
g *superior force*
that such
i.e. *fair land*
humble submission
in a state of ruin
well equipped forces
clearly observed

[1] On condition that it shall be unconditionally granted to me that my sentence of banishment shall be repealed and my lands restored to me.

Methinks King Richard and myself *should* meet — *are sure to*
With no less terror than the elements — *lightning,*
Of *fire* and *water*, when their thundering shock — *rain*
At meeting *tears* the cloudy [1]cheeks of heaven. — *rends*
Be he the *fire*, I'll be the yielding water: — *let him be lightning*
The rage be his, whilst on the earth I rain — i.e. *not to overwhelm him*
My waters; on the earth, and not *on him.*
March on, and mark King Richard how he looks.

Parle without, and answer within. Then a flourish. Enter on the walls, KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE, SCROOP, *and* SALISBURY.

See, see, King Richard doth himself appear,
As doth the blushing discontented sun
From out the fiery portal of the east,
When he perceives the envious clouds are *bent* — *determined*
To dim his glory and to *stain* the track — *obscure*
Of his bright passage to the *occident.* — *west*
York. Yet looks he like a king: behold, his eye,
As bright as is the eagle's, [2]lightens forth
Controlling majesty: alack, alack, for woe,
That any harm should stain so fair a show!
K. Richard. We are *amazed;* and thus long — *utterly confounded*
have we stood [*To North.*
To watch the *fearful* bending of thy knee, — *expecting*
Because we thought ourself thy lawful king: — *full of reverence*
And if we be, how dare thy *joints* forget — *limbs*
To pay their *awful* duty to our presence? — *full of awe*
If we be not, show us the hand of God
That hath dismiss'd us from our stewardship;
For well we know, no hand of blood and bone
Can gripe the sacred handle of our sceptre, — *commit sacrilege*
Unless he do *profane,* steal or usurp. — *perjured themselves*
And though you think that all, as you have done, — *themselves*
[3]Have *torn their souls* by turning *them* from us, — *that we are*
And *we are* barren and bereft of friends;

[1] ["The sea mounting to the welkin's *cheek*" (*Tempest*, I. ii. 4).]
[2] Flashes forth a glance of awe-inspiring majesty.
[3] Have wronged their souls by breaking their oaths of allegiance (the metaphor is derived from the tearing of a written bond.—HUNTER).

Yet know, my master, God omnipotent,
Is mustering in his clouds on our behalf
Armies of pestilence; and they shall strike
Your children yet unborn and *unbegot*,
That lift your *vassal* hands against my head
And *threat* the glory of my precious crown.
Tell Bolingbroke—for *yond* methinks he stands—
That every stride he makes upon my land
Is *dangerous* treason: he is come [1]to open
The [a]*purple* [b]*testament* of [c]*bleeding* war;
But [2]ere the crown he looks for live in peace,
Ten thousand bloody [d]*crowns* of mothers' sons
Shall *ill become* the [3]flower of England's face,
Change the complexion of her [4]maid-pale peace
To scarlet indignation and bedew
Her pastures' grass with *faithful English blood*.
Northumberland. The king of heaven forbid
our lord the king
Should so with [e]*civil* and [f]*uncivil* arms
Be rush'd upon! Thy thrice noble cousin
Harry Bolingbroke doth humbly kiss thy hand;
And by the honourable tomb he swears,
That stands upon your royal [g]*grandsire's* bones,
And by the [h]*royalties of both your bloods*,
Currents that spring from one most gracious [i]*head*
And by the buried hand of warlike Gaunt,
And by the [k]*worth* and honour of himself,
[l]*Comprising* all that may be sworn or said,
His coming hither hath no further [m]*scope*
Than for his [n]*lineal* [o]*royalties* and to beg
[p]*Enfranchisement immediate* on his knees:
Which on thy royal *party* granted *once*,
His glittering arms he will *commend* to rust,
His *barbed* steeds to stables, and his heart
To faithful service of your majesty.
[5]This swears he, as he is a prince, is *just*;

unbegotten
subject
threaten (to overthrow)
yonder
bringing danger with it
a *stained with blood*
b *will*
c *bloody*
d *heads*
disfigure
the blood of loyal Englishmen
e *in the sense of 'civil' war*
f *rebellious*
g *Edward III.*
h *royal descent, common to you both*
i *source, origin*
k *personal merits*
l *including*
m *aim*
n *hereditary*
o *royal privileges*
p *restoration to all his rights*
immediately
part
at once
commit
clad in armour
true

1 To open and carry into execution the blood-stained will of bloody war.
2 But before he peacefully holds the crown he aims at gaining.
3 The surface of England decked with flowers.
4 Pale as the face of a frightened maid.
5 And he swears on his honour as a prince that this is true.

And, as I am a gentleman, I credit him.
K. Richard. Northumberland, say thus the king *returns:*
His noble cousin is *right* welcome hither;
And all the number of his fair demands
Shall be *accomplish'd* without *contradiction:*
With all the gracious utterance thou hast
Speak to his *gentle hearing* kind *commends.*
We do debase ourselves, cousin, do we not,
[*To Aumerle.*
To look so *poorly* and to speak so *fair?*
Shall we call back Northumberland, and send
Defiance to the traitor, and *so* die?
Aumerle. No, good my lord; let's fight with gentle words
Till time lend friends and friends their helpful swords.
K. Richard. O God, O God! that e'er this tongue of mine,
That laid the sentence of dread banishment
On yon proud man, should take it off again
With words of *sooth!* O that I were as great
As is my grief, or *lesser* than my *name!*
Or that I could forget what I have been,
Or not remember what I must be now!
Swell'st thou, proud heart? I'll give thee *scope* to beat,
Since foes have scope to beat both thee and me.
Aumerle. Northumberland comes back from Bolingbroke.
K. Richard. What must the king do now? must he submit?
The king shall do it: must he be deposed?
The king shall be contented: must he lose
The name of king? o' God's name, let it go:
I'll give my jewels [a]*for* a [b]*set of beads,*
My gorgeous palace for a [c]*hermitage,*
My gay apparel for an [d]*almsman's* gown,
[1]My figured goblets for a [e]*dish of wood,*

replies
thoroughly
carried out
reservation
kindly ear
compliments
without spirit
gently
i.e. *in defying him*
soothing
doub. comp.
title
free range
[a] *in exchange for*
[b] *rosary*
[c] *a hermit's cell*
[d] *a man living on alms*
[e] *wooden platter*

[1] Drinking cups of gold and silver, highly chased.

My sceptre for a *palmer's* walking-staff, *pilgrim*
My subjects for a pair of [1]carved saints
And my large kingdom for a *little* grave, *humble*
A little little grave, an obscure grave;
Or I'll be buried in the *king's highway*, *the public road*
[2]Some way of common *trade*, where subjects' feet *path*
May hourly trample on their sovereign's head;
For on my heart they tread now whilst I live;
And *buried once*, [3]why not upon my head? *when once I am buri d*
Aumerle, thou weep'st, my tender-hearted cousin! 160
We'll make foul weather with *despised* tears; *despicable*
Our sighs and they shall *lodge* the summer corn, *lay*
And make a dearth in this revolting land. *jest thought lessly*
Or shall we *play the wanton* with our woes, *ever, always*
[4]And make some pretty match with shedding tears? *eaten away, worn*, i.e. *hollowed out*
As thus, to drop them *still* upon one place,
Till they have *fretted* us a pair of graves
Within the earth; and, *therein laid*,—there lies *when we are laid there*
Two kinsmen *digg'd* their graves with weeping eyes. *(who)*
Would not this ill do well? Well, well, I see 170
I talk but idly, and you laugh at me.
Most mighty prince, my Lord Northumberland, [a] *do obeisance* (i.e. *bend the knee in bowing or kneeling*)
What says King Bolingbroke? will his majesty
Give Richard leave to live till Richard die?
[5]You [a]*make a leg*, and Bolingbroke says [b]*ay*. [b] *yes*
Northumberland. My lord, in the *base* court *lower*
he *doth attend* *is waiting*
To speak with you; may it please you to come down.
K. Richard. Down, down I come; like *glistering* Phaethon, *shining*
Wanting the manage of unruly *jades*. *not having the control*
In the base court? Base court where kings grow base, 180 *worthless steeds*
To come at traitors' calls and do them *grace*. *honour*

[1] Images of saints carved in wood.
[2] A road frequented for the purpose of ordinary traffic.
[3] There is no reason why they should not tread upon my head.
[4] To match ourselves to drop our tears continually upon one place.
[5] ["Well, here is *my leg*" (1 *Henry IV.*, II. iv. 427).]

In the base court? Come down? Down, court! down, king!
For night-owls shriek where mounting larks should sing.

[*Exeunt from above.*

Bolingbroke. What says his majesty?

Northumberland. Sorrow and grief of heart
Makes him speak *fondly*, like a frantic man: *foolishly*
Yet he is come.

Enter KING RICHARD *and his Attendants below.*

Bolingbroke. Stand all *apart*, *aside*
And show *fair* duty to his majesty. [*He kneels down.* *fit, proper*
My gracious lord,—

K. Richard. Fair cousin, you debase your princely knee
To make the base earth proud with kissing it: *in making*
Me rather had my heart might feel your love *I had rather*
Than my *unpleased* eye see your courtesy *displeased*
Up, cousin, up; your heart is up, I know,
[1]Thus high at least, although your knee be low.

Bolingbroke. My gracious lord, I come but for mine own.

K. Richard. Your own is yours, and I am yours, and all.

Bolingbroke. So far be mine, my most *redoubted* lord, *formidable; dreaded*
As my true service shall deserve your love.

K. Richard. Well you deserve: they well deserve to have,
That know the strong'st and surest way to get.
Uncle, give me your hands: nay, dry your eyes; *the Duke of York*
Tears *show* their love, but *want* their remedies. *indicate*
Cousin, I am too young to be your father, *are without*
Though you are old enough to be my heir.
What you will have, I'll give, and *willing* too; *willingly*
For do we must what force will have us do.
Set on towards London, cousin, is it so?

[1] As high as my head (pointing to his head), indicating that Bolingbroke's ambition is to seize the crown.

Bolingbroke. Yea, my good lord.
K. Richard. Then I must not say no.
[*Flourish. Exeunt.*

SCENE IV. *Langley. The* DUKE OF YORK'S *garden.*
Enter the QUEEN *and two* Ladies.

Queen. What sport shall we devise here in this garden,
To drive away the heavy thought of care?
Lady. Madam, we'll play at bowls.
Queen. 'Twill make me think the world is full of rubs,
And that my fortune runs against the bias.
Lady. Madam, we'll dance.
Queen. My legs can keep no *measure* in delight, — *time (in a dance)*
When my poor heart no *measure* keeps in grief: — *limit*
Therefore, no dancing, girl; some other sport.
Lady. Madam, we'll tell tales.
Queen. Of sorrow or of joy?
Lady. Of either, madam.
Queen. Of neither, girl:
For if of joy, being altogether *wanting*, — *lacking*
It doth *remember* me the more of sorrow; — *remind*
Or if of grief, *being altogether had*, — *my mind being wholly occupied with it*
It adds more sorrow to my want of joy:
For what I have I need not to repeat; — *is useless*
And what I want it *boots not* to *complain*. — *bewail*
Lady. Madam, I'll sing.
Queen. 'Tis well that thou hast cause:
But thou *shouldst please* me better, wouldst thou weep. — *would'st be certain to please*
Lady. I could weep, madam, would it do you good.
Queen. And I could sing, would weeping do me good,
And never borrow any tear of thee.

Enter a Gardener, *and two* Servants.

But stay, here come the gardeners;

Let's step into the shadow of these trees.
[1]My wretchedness unto a row of pins,
They'll talk of *state;* for every one doth so
Against a change; [2]woe is *forerun with* woe.
[*Queen and Ladies retire.*

Gardener. Go, bind thou up yon dangling *apricocks,*
Which, like unruly children make their *sire*
Stoop with oppression of their *prodigal* weight:
Give some *supportance* to the bending twigs.
Go thou, and like an executioner,
Cut off the heads of too fast growing sprays,
That look too lofty in our commonwealth:
All must be *even* in our government.
You thus employ'd I will go root *away*
The *noisome* weeds, which without *profit* suck
The soil's fertility from wholesome flowers.

Servant. Why should we in the [3]compass of a *pale*
Keep law and form and due proportion,
Showing, as in a *model,* our *firm estate,*
When our [a]*sea-walled garden,* the whole land,
Is full of weeds, her fairest flowers choked up,
Her fruit-trees [b]*all* unpruned, her hedges [c]*ruin'd,*
Her [d]*knots* disorder'd and her wholesome herbs
Swarming with caterpillars?

Gardener. Hold thy peace:
He that hath suffer'd this disorder'd spring
Hath now himself met with the fall of leaf:
The weeds which his broad-spreading leaves did shelter,
[4]That seem'd in eating him to hold him up,
Are pluck'd up root and all by Bolingbroke,
I mean the Earl of Wiltshire, Bushy, Green.

Servant. What, are they dead?

Gardener. They are; and Bolingbroke

state affairs when a change is expected heralded by
apricots
parent tree
excessive support
uniform while you are completely injurious any profit to mankind
enclosure
exhibiting miniature firmly established, well-ordered kingdom
a *England*
b *wholly*
c *broken down*
d *fancifully shaped flower beds*

[1] I will wager my great wretchedness against the smallest trifle.
[2] One woe is only the precursor of another woe.
[3] Space contained within an enclosure.
[4] That seemed to be supporting him whilst in reality consuming him.

Hath seized the *wasteful* king. O, what pity is it
That he had not so trimm'd and *dress'd* his land
As we this garden! We at time of year
Do *wound* the bark, the skin of our fruit-trees,
Lest, being over-proud in sap and blood,
With too much riches *it confound* itself:
Had he done so to great and *growing* men,
They might have lived to bear and he to taste
Their fruits of duty: superfluous branches
We lop away, that *bearing* boughs may live:
Had he done so, himself had borne the crown,
Which *waste of idle hours* hath quite thrown down.

Servant. What, think you then the king *shall* be deposed?

Gardener. *Depress'd* he is already, and deposed
'Tis *doubt* he will be; letters came last night
To a dear friend of the good Duke of York's,
That tell *black* tidings.

Queen. O, I am press'd to death through want of speaking! [*Coming forward.*
Thou, old Adam's likeness, *set* to *dress* this garden,
How dares thy harsh rude tongue sound this unpleasing news?
What Eve, what serpent, hath *suggested* thee
To make a second fall of *cursed* man?
Why dost thou say King Richard is deposed?
Darest thou, thou little better thing than earth,
Divine his downfall? Say, where, when, and how,
Camest thou by this ill tidings? speak, thou wretch.

Gardener. Pardon me, madam: little joy have I
To breathe this news; yet what I say is true.
King Richard, he is in the mighty *hold*
Of Bolingbroke: their fortunes both are *weigh'd:*
In your lord's scale is nothing but himself,
And some few vanities that make him light;
But in the balance of great Bolingbroke,
Besides himself, are all the English peers,
And with that odds he weighs King Richard down.
Post you to London, and you will find it so;

extravagant
put in order
incise
the bark
destroy
increasing in power
productive, bearing fruit
hours wasted in idleness
will surely
cast down
suspected
gloomy
appointed
till
tempted
cursed by the first fall
foretell
didst thou obtain
grasp, grip
i.e. *in the balance*

I speak no more than every one doth know.
Queen. [1]Nimble mischance, that art so
light of foot,
Doth not thy *embassage* belong to me, *message*
And am I last that knows it? O, thou think'st
To serve me *last*, that I may longest keep *the last*
Thy sorrow in my breast. Come, ladies, go,
To meet at London London's king in woe.
What, was I born to this, that my sad look
Should grace the triumph of great Bolingbroke?
Gardener, for telling me these news of woe,
Pray God the plants thou graft'st may never grow.
[*Exeunt Queen and Ladies.*
Gardener. Poor Queen! *so that* thy state *provided that*
might be no worse,
I would my skill were subject to thy curse.
Here did she *fall* a tear; here in this place *let fall*
[2]I'll set a bank of rue, sour herb of grace:
Rue, even *for ruth*, here shortly shall be seen, *symbolical of pity, regret*
In the remembrance of a weeping queen. [*Exeunt.*

ACT IV.

SCENE I. *Westminster Hall.*

Enter, as to the Parliament, BOLINGBROKE, AUMERLE, NORTHUMBERLAND, PERCY, FITZWATER, SURREY, *the* BISHOP OF CARLISLE, *the* ABBOT OF WESTMINSTER, *and another* Lord, Herald, Officers, *and* BAGOT.

Bolingbroke. Call forth Bagot.
Now, Bagot, freely speak thy mind;
What thou dost know of noble Gloucester's death,
[3]Who wrought it with the king, and who perform'd
[4]The bloody office of his *timeless* end. *untimely*

[1] Misfortune quick to overtake a person.
[2] ["There's *rue* for you; and here's some for me: we may call it herb grace o' Sundays" (*Hamlet*, IV. v. 181).]
[3] Who worked upon the king's mind and caused him to consent.
[4] The deed of blood that brought him to an untimely end.

Bagot. Then *set before my face* the Lord Aumerle.

Bolingbroke. Cousin, stand forth, and look upon that man.

Bagot. My Lord Aumerle, I know your daring tongue
Scorns to *unsay* what once it hath *deliver'd.*
In that *dead* time when Gloucester's death was plotted,
I heard you say, 'Is not my arm *of length,*
That reacheth from the *restful* English court
As far as Calais, to mine *uncle's* head?'
Amongst much other talk, that very time,
I heard you say that you had rather refuse
The offer of an hundred thousand crowns
Than Bolingbroke's return to [a]*England;*
Adding [b]*withal,* how blest this land would be
In this your cousin's death.

Aumerle. Princes and noble lords,
What answer shall I make to this base man?
Shall I so much dishonour my *fair stars,*
On [c]*equal terms* to give him chastisement?
Either I must, or have mine honour soil'd
With the [d]*attainder* of his slanderous lips.
There is my gage, the [e]*manual seal of death,*
That marks thee out for hell: I say, thou liest,
And will maintain what thou hast said is false
In thy heart-blood, [1]though being [f]*all* too [g]*base*
To stain the temper of my knightly sword.

Bolingbroke. Bagot, forbear; thou shalt not take *it* up.

Aumerle. *Excepting one,* I would he were the best
In all this *presence* that hath moved me so.

Fitzwater. [2]If that thy valour stand on *sympathy,*
There is my gage, Aumerle, in gage to thine:

bring face to face with me

is too proud to deny
spoken
deadly
far reaching
quiet
Gloucester

i.e. *endure*
a *trisyllable*
b *moreover*

lucky stars under which I was born
c *terms implying equality of rank*
d *disgraceful charge*
e *the seal of death given by my hand*
f *wholly*
g *low born*
i.e. *the gage except the King*
assembly
correspondence in rank

[1] In spite of its being wholly too low born to stain my well-tempered sword.
[2] If your valour insists upon meeting one equal to you in rank.

By that fair sun which shows me where thou stand'st,
I heard thee say, and *vauntingly* thou spakest it, — *in boastful language*
That thou wert cause of noble Gloucester's death.
If thou deny'st it twenty times, thou liest;
And I will turn thy falsehood to thy heart,
Where it was *forged*, with my [a]*rapier's* point. — *fabricated* [a] *anachronism*
Aumerle. Thou darest not, coward, live to see that day.
Fitzwater. Now, by my soul, I would it were this hour.
Aumerle. Fitzwater, thou art [1]damn'd to hell for this.
Percy. Aumerle, thou liest; his honour is as *true* — *genuine*
In this *appeal* as thou art all *unjust;* — *challenge*
And that thou art so, there I throw my gage, — *false*
To prove it on thee [2]to the extremest point
Of mortal breathing: seize it, if thou darest.
Aumerle. *An if* I do not, may my hands rot off — *If*
And never brandish more revengeful steel
Over the glittering helmet of my foe!
Another Lord. [3]I task the earth to the like, *forsworn* Aumerle; — *who had sworn falsely*
And spur thee on with full as many [b]*lies*
As may be holloa'd in thy treacherous ear
From [c]*sun* to [d]*sun:* there is my honour's [e]*pawn;* — [b] *charges of having lied* [c] *sunrise* [d] *sunset* [e] *pledge*
[f] *Engage it to the trial,* if thou darest. — [f] *exchange pledges*
Aumerle. Who [g]*sets* me else? by heaven, I'll throw at all: — [g] *challenges*
I have a thousand spirits in one breast,
To answer twenty thousand such as you.
Surrey. My Lord Fitzwater, I do remember well
The very time Aumerle and you did talk

[1] This points thee out as doomed for hell.
[2] With my last breath.
["*Mortal breathing* saint" (*Merchant of Venice*, II. vii. 40).]
[3] I lay upon the earth a similar task, viz. of bearing my gage as challenging thee, Aumerle.

Fitzwater. 'Tis very true: you were in *presence* then;
And you can *witness with me* this is true.
Surrey. As false, by heaven, as heaven itself is true.
Fitzwater. Surrey, thou liest.
Surrey. Dishonourable boy!
That lie shall lie so heavy on my sword,
That it shall *render* [1]vengeance and revenge
Till thou the lie-giver and that lie do lie
In earth as quiet as thy father's skull:
In proof whereof, there is my honour's pawn;
Engage it to the trial, if thou darest.
Fitzwater. How *fondly* dost thou spur a *forward* horse!
If I dare eat, or drink, or breathe, or live,
I dare meet Surrey in a [a]*wilderness*,
And spit upon him, whilst I say he lies,
And lies, and lies: there is my [b]*bond of faith*,
[2]To [c]*tie* thee to my [d]*strong* [e]*correction*.
As I intend to thrive in this [f]*new world*,
[3]Aumerle is guilty of my true appeal:
Besides, I heard the banish'd Norfolk say
That thou, Aumerle, didst send two of thy men
To execute the noble duke at Calais.
Aumerle. Some honest Christian [4]trust me with a gage,
That Norfolk lies: here do I throw down *this*,
If he may be *repeal'd*, to try his honour.
Bolingbroke. [5]These differences shall all rest under gage
Till Norfolk be *repeal'd*: *repeal'd* he shall be
And, though mine enemy, restored again
To all his lands and *signories*: when he's return'd,
Against Aumerle we will enforce his trial.

the presence chamber
join as witness with me
execute
foolishly
eager to run
[a] i.e. *with no one to part them*
[b] *pledge of fair combat*
[c] *compel*
[d] *severest*
[e] *chastisement*
[f] i.e. *under the rule of Bolingbroke*
i.e. *the gage he borrowed*
recalled from banishment
recalled from banishment
lordships, domains

[1] Most bitter and complete vengeance.
[2] To compel thee to meet me and undergo a severe chastisement at my hands.
[3] My challenge against Aumerle that he is guilty is a true charge.
[4] Lend me a gage that I may throw down in challenge that Norfolk lies.
[5] These quarrels shall remain undecided, all parties being bound by their pledges, till Norfolk return from exile.

Carlisle. That *honourable* day shall ne'er be seen. — *illustrious*
Many a time hath banish'd Norfolk fought
For Jesu Christ in glorious Christian field,
Streaming the ensign of the Christian cross — *causing to stream*
Against black *pagans*, Turks, and Saracens;
And *toil'd* with works of war, *retired himself* — *heathens* *wearied* *withdrew*
To Italy; and there at Venice gave
His body to that pleasant country's earth,
And his pure soul unto his captain Christ,
Under whose colours he had fought so long.
Bolingbroke. Why, bishop, is Norfolk dead?
Carlisle. As surely as I live, my lord.
Bolingbroke. Sweet peace conduct his sweet soul to the bosom
Of good old Abraham! Lords appellants,
Your differences shall all rest under *gage* — *pledge*
Till we *assign* you to your days of trial. — *fix the day of combat*

Enter YORK, *attended.*

York. Great Duke of Lancaster, I come to thee
From *plume-pluck'd* Richard; who with willing soul — *stript of his plumes*
Adopts thee heir, and his high sceptre yields
To the possession of thy royal hand:
[1]Ascend his throne, descending now from him;
And long live Henry, fourth of that name!
Bolingbroke. In God's name, I'll ascend the regal throne.
Carlisle. *Marry*, God forbid! — *By Mary*
[2]Worst in this royal presence may I speak,
Yet best beseeming me to speak the truth.
Would God that any in this noble presence
Were enough noble to be upright judge
Of noble Richard! then true *noblesse* would — *nobleness*
Learn him forbearance for so foul a wrong. — *teach*
What subject can give sentence on his king?
And who sits here that is not Richard's subject?

[1] Ascend the throne which now passes from him to you as his heir.
[2] Although I speak as the humblest in the royal presence, yet I speak the truth, as it is most fitting that I should.

Thieves are not judged *but* they are by to hear,
Although *apparent* guilt be seen in them;
And shall the *figure* of God's majesty,
His captain, steward, deputy-elect,
Anointed, crowned, *planted* many years,
Be judged by *subject* and inferior breath,
And he himself not present? O, *forfend* it, God,
That in a Christian *climate* souls [1]refined
Should show so *heinous*, black, *obscene* a deed!
I speak to subjects, and a subject speaks,
Stirr'd up by God, thus boldly *for* his king,
My Lord of Hereford here, whom you call king,
Is a foul traitor to proud Hereford's king:
And if you crown him, let me prophesy:
The blood of English shall manure the ground,
And future ages groan for this foul act;
Peace shall go sleep with Turks and infidels,
And in this seat of peace [2]tumultuous wars
Shall *kin* with kin and *kind* with kind [a]*confound*;
Disorder, horror, fear and mutiny
Shall here [b]*inhabit*, and this land be call'd
The field of Golgotha and dead men's skulls.
O, if you [c]*raise* this house against this house,
It will the woefullest division prove
That ever fell upon this cursed earth.
Prevent it, resist it, let it not be so,
Lest child, child's children, cry against you 'woe!'

Northumberland. Well have you argued, sir;
and, for your pains,
Of *capital* treason we arrest you here.
My Lord of Westminster, be it your *charge*
To keep him safely till his day of trial.
May it please you, lords, to grant the [4]commons' suit.

Bolingbroke. Fetch hither Richard, that *in common view*

except
manifest
representative
firmly fixed in power
an adjective forbid
clime, region
hateful
foul, loathsome
on behalf of
relations
men, i.e. of the human race
a destroy
b dwell
c rouse, stir up
involving your life
a charge imposed on you
in sight of all

[1] Made pure by Christianity.
[2] "Tumultuous war will destroy kinsmen by the hands of kinsmen, and Englishmen by the hands of Englishmen."—GIBSON.
[3] Stir up strife in this royal house.
[4] The petition of the commons for the deposition of Richard.

He may surrender; so we shall proceed
Without *suspicion*.
York. I will be his *conduct*. [*Exit.*
Bolingbroke. Lords, you that here are under our arrest,
[1]Procure your sureties for your days of answer.
Little are we [2]*beholding* to your love,
And little *look'd for* at your helping hands.

i.e. *of unfair conduct escort*
beholden
expected

Re-enter YORK, *with* RICHARD, *and* Officers *bearing the regalia.*

K. Richard. Alack, why am I sent for to a king,
[3]Before I have shook off the regal thoughts
Wherewith I reign'd? I hardly yet have learn'd
To *insinuate*, flatter, bow, and bend my limbs:
Give sorrow [a]*leave* [b]*awhile* [c]*to tutor* me
To this submission. [d]*Yet* I well remember
The [e]*favours* of these men: were they not mine?
Did they not [f]*sometime* cry 'all hail!' to me?
So Judas did to Christ; but he, in twelve,
Found truth in all but one; I, in twelve thousand, none.
God save the king! Will no man say amen?
Am I both priest and clerk? well then, amen.
God save the king! although I be not *he:*
And yet, amen, if *heaven do think him me.*
To do what service am I sent for hither?
York. To do that office of thine own *good will*
Which *tired majesty* did make thee offer,
The resignation of thy state and crown
To Henry Bolingbroke.
K. Richard. Give me the crown. Here, cousin,
seize the crown;
Here cousin;
On this side my hand, and on that side yours.

to ingratiate myself
a *permission*
b *for a time*
c *to teach*
d *still*
e *countenances*
f *once*
i.e. *the king I am king in heaven's sight*
accord
weariness of royal dignity
take hold of

[1] Find persons who will become bound for you to appear at the day appointed for you to meet the charges made against you.
[2] ["Well, Shylock, shall we be *beholding* to you" (*M. of V.*, I. iii. 106).]
[3] Before I had got rid of those kingly thoughts which occupied my mind whilst I was king.

Now is this golden crown like a deep well
That *owes* two buckets, filling one another,
The emptier ever dancing in the air,
The other down, unseen, and full of water:
That bucket *down* and full of tears am I,
Drinking my griefs whilst you mount up on high.
Bolingbroke. I thought you had been willing to resign.
K. Richard. My crown I am; but still my griefs are mine:
You may my glories and my state depose,
But not my griefs; still am I king of those.
Bolingbroke. Part of your cares you give me with your crown.
K. Richard. Your cares set up do not pluck my cares down.
My care is loss of care, by old care *done;*
Your care is gain of care, by new care won:
The cares I give I have, though given away;
They *tend* the crown, yet still with me they stay.
Bolingbroke. Are you contented to resign the crown?
K. Richard. [1]Ay, no; no, ay; for I must nothing be;
Therefore no no, for I resign to thee.
Now mark me, how I will [a]*undo myself:*
I give this heavy weight from off my head
And this [b]*unwieldy* sceptre from my hand,
The pride of kingly sway from out my heart:
With mine own tears I wash away my [c]*balm,*
With mine own hands I give away my crown,
With mine own tongue [d]*deny my sacred state,*
With mine own breath [e]*release* all [2]duty's rites:
All pomp and majesty I do [f]*forswear:*
My [g]*manors,* rents, revenues I forego;
My acts, decrees and statutes I [h]*deny:*
God pardon all oaths that are [i]*broke* to me!

owns

which is down

ended

accompany

a *unking myself*
b *which I have not been able to wield*
c *oil of consecration*
d *forswear my position*
e *remit*
f *renounce*
g *estates belonging to me as a lord*
h *declare to be void*
i *broken*

[1] There is here a play on words "Ay" was printed "I" in the folios, the pronunciation is intended to be the same.
[2] All ceremonious observances due to a king.

God keep all vows [a]*unbroke* [b]*that* swear to thee
Make me, that nothing have, with nothing grieved,
And [c]*thou* with all pleased, that hast all achieved!
Long may'st thou live in Richard's seat to sit,
And soon lie Richard in an earthy pit!
God save King Harry, unking'd Richard says,
[1]And send him many years of *sunshine* days!
What more remains?

Northumberland. No more, *but* that you read
These accusations and these grievous crimes
Committed by your person and your followers
Against the [d]*state* and [e]*profit* of this land;
That, by confessing them, the souls of men
May deem that you are *worthily* deposed.

K. Richard. Must I do so? and must I *ravel out*
My weaved-up folly? Gentle Northumberland,
If thy offences were *upon record*,
Would it not shame thee [f]*in* so [g]*fair* a [h]*troop*
To read a [i]*lecture* of them? If thou wouldst,
There shouldst thou find one heinous [k]*article*,
Containing the deposing of a king
And [l]*cracking* the strong warrant of an oath,
Mark'd with a blot, damn'd in the book of heaven:
Nay, all of you that stand and look upon,
Whilst that my wretchedness doth [2]*bait* myself,
Though some of you with Pilate wash your hands
Showing an *outward pity;* yet you Pilates
Have here deliver'd me to my *sour* cross,
And water cannot wash away your sin.

Northumberland. My lord, *dispatch;* read o'er these articles.

K. Richard. Mine eyes are full of tears, I cannot see:
And yet salt water blinds them not so much
But they can see a *sort* of traitors here.
Nay, if I turn mine eyes upon myself,
I find myself a traitor with the rest;
For I have given here my soul's consent

a *unbroken*
b *of them that*
c *thee (gov. by 'make')*
days of sunshine
i.e. *prosperous except*
d *stable condition*
e *prosperity justly*
unravel
set down in a document
f *before*
g *noble*
h *company*
i *reading*
k *item*
l *(concerning the) breaking*
worry
not really felt compunction
bitter
make haste
to prevent their seeing
company

[1] ["Ne'er may he live to see a *sunshine* day" (3 *Henry VI.*, II. i. 87).]
[2] I am like a bull baited by a dog, *i.e.* by my own wretchedness.

To [1]*undeck* the *pompous* body of a king; — *strip of all ornaments*
Made glory base and sovereignty a slave, — *magnificent*
Proud majesty a subject, *state* a peasant. — *dignity*
Northumberland. My lord,—
K. Richard. No lord of thine, thou *haught insulting* man, — *haughty overbearing*
Nor no man's lord: I have no name, no title, — *doub. neg.*
No, not that name *was* given me at the font, — *which*
But 'tis usurped: alack the heavy day, — *passed through so many years*
That I have *worn so many winters out*,
And know not now what name to call myself!
O that I were a *mockery* king *of* snow, — *mock*
Standing before the sun of Bolingbroke, — *made of*
To melt myself away in water-drops!
Good king, great king, and yet not greatly good, — *pass current immediately*
An if my word *be sterling* yet in England,
Let it command a mirror hither *straight*,
That it may show me what a face I have, — *its*
Since it is bankrupt of *his* majesty.
Bolingbroke. Go some of you and fetch a looking-glass. [*Exit an attendant.*
Northumberland. Read o'er this paper *while* the glass doth come. — *until*
K. Richard. Fiend, thou torment'st me ere I come to hell!
Bolingbroke. *Urge* it no more, my Lord Northumberland. — *press*
North. The commons will not *then* be satisfied. — i.e. *if it is not read*
K. Richard. They shall be satisfied: I'll read enough,
When I do see the *very* book indeed — *actual, real*
Where all my sins are *writ*, and that's myself. — *written*
Re-enter Attendant, *with a glass.*
Give me the glass, and therein will I read.
No deeper wrinkles yet? hath sorrow struck
So many blows upon this face of mine,
And made no deeper wounds? O flattering glass,
Like to my followers in prosperity,
Thou dost *beguile* me! Was this face the face — *deceive*

[1] To strip the person of the king of all outward show and magnificence.

That every day under his household roof
Did keep ten thousand men? was this the face
That, like the sun, did make beholders *wink?*
Was this the face that *faced* so many follies,
And was at last *out-faced* by Bolingbroke?
A brittle glory shineth in this face:
As brittle as the glory is the face;
[*Dashes the glass against the ground.*
For there it is, crack'd in a hundred shivers.
Mark, silent king, the *moral* of this sport,
How soon my sorrow hath destroy'd my [a]*face*.
Bolingbroke. The [b]*shadow* of your sorrow hath destroy'd
The *shadow* of your face.
K. Richard. Say that again.
The shadow of my sorrow! ha! let's see:
'Tis very true, my grief lies all within;
And these *external manners* of *laments*
Are merely shadows to the unseen grief
That swells with silence in the tortured soul;
There lies the *substance:* and I thank thee, king,
For thy great bounty, that not only givest
Me cause to wail but teachest me the way
How to lament the cause. I'll beg one boon,
And then be gone and trouble you no more.
Shall I obtain it?
Bolingbroke. Name it, fair cousin.
K. Richard. 'Fair cousin'? I am greater than a king:
For when I was a king, my flatterers
Were then but subjects; being now a subject,
I have a king here *to* my flatterer.
Being so great, I have no need to beg.
Bolingbroke. Yet ask.
K. Richard. And shall I have.
Bolingbroke. You shall.
K. Richard. Then give me leave to go.
Bolingbroke. Whither?
K. Richard. Whither you will, so I were from your sights.

of him that
blink
approved of
put out of countenance
i.e. *reflected in the mirror*
a *outward manifestation*
b *reflected image*
outward manifestations
grief
in my soul
reality
as

Bolingbroke. Go, some of you, *convey* him to the Tower. — *escort*

K. Richard. O, *good ! convey ? conveyers* are you all, — *well said thieves*

[1]That rise thus *nimbly* by a true king's fall. — *as thieves carry off their spoil*

[*Exeunt King Richard, some Lords, and a Guard.*

Bolingbroke. On Wednesday next we solemnly *set down* — *appoint*

Our coronation: lords, prepare yourselves.

[*Exeunt all except the Bishop of Carlisle, the Abbot of Westminster, and Aumerle.*

Abbot. A woeful pageant have we here beheld.

Carlisle. The woe's to come; the children yet unborn
Shall feel this day as sharp to them as thorn.

Aumerle. You holy clergymen, is there no plot
To rid the realm of this pernicious blot ?

Abbot. My lord,
Before I freely speak my mind herein,
You shall not only take the *sacrament* — *oath*
To bury mine *intents*, but also to effect — *intentions*
Whatever I shall happen to devise.
I see your brows are full of discontent,
Your hearts of sorrow and your eyes of tears:
Come home with me to supper; and I'll lay
A plot *shall* show us all a merry day. — (*which*) *shall*

[*Exeunt.*

ACT V.

SCENE I. *London. A street leading to the Tower.*

Enter QUEEN *and* Ladies.

Queen. This way the king will come; this is the way
To Julius Cæsar's *ill-erected* tower, — i.e. *for evil purposes*
To whose *flint* bosom my condemned lord — *hard as stone*
Is doom'd a prisoner by proud Bolingbroke:
Here let us rest, if this rebellious earth
Have any resting for her true king's queen.

[1] Who like thieves cleverly profit by another's misfortune or loss.

Enter RICHARD *and* Guard.

But *soft*, but see, or rather do not see,
My fair rose wither: yet look up, behold,
That you *in* pity may dissolve to dew,
And wash him fresh again with true-love tears.
Ah, thou, the [a]*model* where old Troy did stand,
Thou [b]*map* of honour, thou King Richard's tomb,
And not King Richard; thou most beauteous [c]*inn*,
Why should [d]*hard-favour'd* grief be lodged in thee,
When triumph is become an [e]*alehouse guest?*

K. Richard. Join not with grief, fair woman, do not so,
To make my end too sudden: learn good soul,
To think our former state a happy dream;
From which awaked, the truth of what we are
Shows us but this: I am [1]sworn brother, sweet,
To grim Necessity, and he and I
[2]Will keep a league till death. *Hie thee* to France
And *cloister thee* in some [f]*religious house:*
Our holy lives must win a [g]*new world's* crown,
Which our [h]*profane* hours here have [i]*stricken* down.

Queen. What, is my Richard both in shape and mind
Transform'd and *weaken'd?* hath Bolingbroke deposed
Thine intellect? [3]hath he been in thy heart?
The lion dying thrusteth forth his paw,
And wounds the earth, if nothing else, with rage
To be o'erpower'd; and wilt thou, pupil-like,
Take thy *correction* mildly, kiss the rod,
And fawn on rage with base humility,
Which art a lion and a king of beasts?

K. Richard. A king of beasts, indeed; [4]if aught but beasts,
I had been still a happy king of men.

stay
through
a *representation; copy*
b *mere outline*
c *a temporary lodging*
d *harsh-looking*
e = *Bolingbroke*
make haste
shut thyself up
f *convent*
g *heaven's*
h *irreligious*
i *struck*
i.e. *in shape*
i.e. *mind*
at being
receive
chastisement
thou who

[1] ["We'll be all *sworn brothers* to France" (*Henry V.*, II. i. 13).]
[2] Will maintain a peaceful union.
[3] Has he so affected your courage as to leave you without any spirit.
[4] If my people had been anything but mere beasts.

From an old print in *British Museum.*

PONTEFRACT (POMFRET) CASTLE.

North. "My lord, the mind of Bolingbroke is changed;
You must to Pomfret, not unto the Tower." V i. 52.

Good *sometime* queen, prepare thee *hence* for France:
Think I am dead and that even here thou takest,
As from my death-bed, thy *last living leave.*
In winter's tedious nights sit by the fire
With good old folks and let them tell thee tales
Of woeful ages [a]*long ago betid;*
And ere thou bid good night, to [b]*quit* their griefs,
Tell thou the lamentable [c]*tale of me*
And [d]*send* the hearers weeping to their beds:
[e]*For why,* [1]the senseless brands will [f]*sympathize*
The heavy accent of thy [2]moving tongue
And in compassion [g]*weep the* [h]*fire out;*
And some will mourn in ashes, some *coal-black,*
For the deposing of a rightful king.

formerly (to go) hence

last leave in life

a *that happened long ago*
b *match*
c *my story*
d (i.e. *thus*)
e *because*
f *feel with*
g *quench the fire with their tears*
h *dissyllable*

Enter NORTHUMBERLAND *and* others.

Northumberland. My lord, the mind of Bolingbroke is changed;
You *must* to Pomfret, not unto the Tower
And, madam, *there is order ta'en* for you;
With all *swift* speed you must away to France.

wearing black garments

must go
arrangements have been made

K. Richard. Northumberland, thou ladder *wherewithal*
The mounting Bolingbroke ascends my throne,
The time shall not be many hours *of age*
More than it is ere foul sin gathering head
[3]Shall break into corruption: thou shalt think,
Though he divide the realm and give thee half,
It is too little *helping* him to all:
And he shall think that thou, *which know'st* the way
To *plant* unrightful kings, wilt know again,
Being ne'er so little urged, another way
To pluck him headlong from the usurped throne.
The love of wicked men *converts* to fear:

possible
by means of which
older
since you helped
since you know
fix on the throne
turns

[1] Even the logs on the hearth which have no feeling.
[2] Tongue moving to tears the hearers of my story.
[3] Like a boil coming to a head and then bursting with matter.

That fear to hate, and [1]hate turns one or both
To *worthy* danger and deserved death. — *merited*
Northumberland. My guilt be on my head,
and *there* an end. — *there is*
Take leave and part; for you must *part forthwith* — *depart immediately*
K. Richard. *Doubly divorced?* Bad men, you violate — i.e. *from crown and queen*
A twofold marriage, 'twixt my crown and me,
And then betwixt me and my married wife.
Let me *unkiss* the oath 'twixt thee and me; — *revoke by a kiss*
And yet not so, for with a kiss 'twas made.
Part us, Northumberland; I towards the north,
Where shivering cold and sickness *pines* the clime; — *causes to pine*
My wife to France: from whence, [2]set forth in pomp,
She came adorned hither like sweet May,
Sent back like Hallowmas or *shorts't of* day. — *but is sent back the shortest day*
Queen. And must we be divided? must we part?
K. Richard. Ay, hand from hand, my love, and heart from heart.
Queen. Banish us both and send the king with me.
Northumberland. [3]That were some love but little policy.
Queen. Then whither he goes, thither let me go.
K. Richard. So two, together weeping, make one *woe.* — *lamentation*
Weep thou for me in France, I for thee here; — *to be*
Better *far* off than near *be ne'er* the *near.* — *and yet never nearer*
Go, *count thy way* with sighs; I mine with groans. — *measure your journey*

[1] Hate causes one or both of you to be looked upon as a source of danger that the other deservedly incurs, and will bring about the well-merited death of one or both of you.

[2] She set forth with all the pomp and magnificence attending a royal princess going to her bridal.

[3] That were for Bolingbroke to shew affection to you, but it would not be a wise action in his own interests.

Queen. So longest way shall have the longest moans.

K. Richard. Twice for *one* step I'll groan, the way being short,
And *piece the way* out with a heavy heart.
Come, come, in wooing sorrow let's be brief,
Since, wedding it, there is such length in grief:
One kiss shall stop our mouths, and [a]*dumbly* [b]*part;*
Thus give I [c]*mine*, and thus take I thy heart.

Queen. Give me mine own again; 'twere no [d]*good part*
To take on me to keep and kill thy heart.
So, now I have mine own again, be gone,
That I may strive to kill it with a groan.

K. Richard. We *make* woe *wanton* with this *fond* delay:
Once more, adieu; the rest let sorrow say. [*Exeunt.*

every

lengthen

[a] *without speaking*
[b] *separate*
[c] *my heart*
[d] *real kindness*

turn into frivolity foolishly affectionate

SCENE II. *The* DUKE OF YORK'S *palace.*

Enter YORK *and his* DUCHESS.

Duchess. My lord, you told me you would tell the *rest*,
When weeping made you break the story off,
Of our two *cousins* coming into London.

York. Where did I *leave?*

Duchess. At that sad *stop*, my lord,
Where rude misgovern'd hands from window tops
Threw dust and rubbish on King Richard's head.

York. Then, as I *said*, the duke, great Bolingbroke,
Mounted upon a hot and fiery steed
[1]Which his aspiring rider seem'd to know,
With slow but stately pace kept on his course,
Whilst all tongues cried 'God save thee, Bolingbroke!'
You would have thought the very windows spake,

i.e. *of the story*

kinsmen

leave off point

was saying

[1] Which seemed to know his aspiring rider (*i.e.* the ambitious character of the rider).

So many greedy looks of young and old
Through *casements* darted their *desiring* eyes — *windows*
Upon his visage, and that [1]all the walls — *eager to see*
With painted imagery had said *at once* — *all together, i.e. at the same time*
'Jesu preserve thee! welcome, Bolingbroke!'
Whilst he, from the one side to the other turning,
Bareheaded, lower than his proud steed's neck,
Bespake them thus; 'I thank you, countrymen:' — *addressed*
And thus *still* doing, thus he passed along. — *constantly*
Duchess. Alack, poor Richard! where rode he *the whilst?* — *during the time*
York. As in a theatre, the eyes of men,
After a *well-graced* actor leaves the stage, — *popular*
Are *idly* bent on him that enters next, — *indifferently*
Thinking his prattle to be tedious;
Even so, or with much more contempt, men's eyes
Did scowl on *gentle* Richard; no man cried 'God save him!' — *well-born, noble*
No joyful tongue gave him his welcome home:
But dust was thrown upon his sacred head;
Which with such gentle sorrow he shook off.
[2]His face *still* combating with tears and smiles, — *continually*
The *badges* of his grief and *patience*, — *marks*
That had not God, for some *strong* purpose, steel'd — *patient endurance*
The hearts of men, they must *perforce* have melted — *great*
And *barbarism* itself have pitied him. — *of necessity*
But heaven hath a hand in these events, — *savage cruelty*
To whose high will we *bound* our calm *contents*. — *limit*
To Bolingbroke are we sworn subjects now, — *contentment*
Whose state and honour I for *aye allow*. — *ever*
Duchess. Here comes my son Aumerle. — *admit*
York. Aumerle that was;
But *that* is lost for being Richard's friend, — *that title*
And, madam, you must call him Rutland now:

[1] The faces of the people looking through the windows seemed like the tapestries with which the walls of rooms were hung.

Or, That the walls covered with tapestry were all crying out together.

[2] Tears and smiles continually struggling for the mastery.

[1]I am in parliament pledge for his truth
And lasting fealty to the new made king.

Enter AUMERLE.

Duchess. Welcome, my son: [2]who are the violets now
That strew the green lap of the *new come* spring?
Aumerle. Madam, I know not, *nor* I greatly care *not:*
God knows I had as *lief* be none as one.
York. Well, *bear* you *well* in this new *spring of time,*
Lest you be cropp'd before you come to prime.
What news from Oxford? [a]*hold* those [b]*justs* and [c]*triumphs?*
Aumerle. For [d]*aught* I know, my lord, they [e]*do.*
York. You will be there, I know.
Aumerle. If God prevent not, I purpose so.
York. What seal is that, that hangs [f]*without* thy bosom?
Yea, look'st thou pale? let me see the writing.
Aumerle. My lord, 'tis nothing.
York. No matter, then, who see it:
I will be satisfied; let me see the writing.
Aumerle. I do beseech your grace to pardon me:
It is a matter of small consequence,
Which for some reasons I would *not have* seen.
York. Which for some reasons, sir, I mean to see.
I fear, I fear,—
Duchess. What should you fear?
'Tis nothing but some *band,* that he is enter'd into
For gay apparel *'gainst* the triumph day.

early
doub. neg.
gladly conduct
prudently era
a *are they to be held*
b *jousts, tournament*
c *stately shows*
d *anything to the contrary*
e *are to be held*
f *outside*
rather it were not
bond
against

[1] I have become surety in parliament for his sincerity and perpetual fidelity to the lately crowned monarch.

[2] Who are they that grace the king's court as violets do the green lap of earth in early spring time = who are the favourites at court?

York. Bound to himself? [1]what doth he with a bond
That he is bound to? Wife, thou art a fool.
Boy, let me see the writing.
Aumerle. I do beseech you, pardon me; I may not show it.
York. [2]I will be satisfied; let me see it, I say.
[*He plucks it out of his bosom and reads it.*
Treason! foul treason! Villain! traitor! slave!
Duchess. What is the matter, my lord?
York. Ho! who is within there?

Enter a Servant.

Saddle my horse.
God for his mercy, what treachery is here!
Duchess. Why, what is it, my lord?
York. Give me my boots, I say; saddle my horse.
[*Exit Servant.*
Now, by mine honour, by my life, by my troth, *accuse, inform against*
I will *appeach* the villain.
Duchess. What is the matter?
York. *Peace*, foolish woman. *silence*
Duchess. I will not *peace*. What is the matter, Aumerle? *be silent*
Aumerle. Good mother, be content; it is no more
Then my poor life must answer.
Duchess. Thy life answer!
York. Bring me my boots: I *will* unto the king. *will go*

Re-enter Servant *with boots.*

Duchess. Strike him, Aumerle. Poor boy, thou art *amazed*. *confounded, bewildered*
Hence *villain!* never more come in my sight. *(to the servant)*

[1] If he were bound to a bond it would be in the possession of the person to whom he was bound.
[2] I must have my doubts satisfied.

York. Give me my boots, I say.
Duchess. Why, York, what wilt thou do?
Wilt thou not hide the trespass of thine *own?* — *own son*
Have we more sons? or are we *like* to have? — *likely*
Is not my *teeming date* drunk up with time? — *period of child-bearing*
And wilt thou pluck my fair son from mine age,
And rob me of a happy mother's name?
Is he not like thee? is he not thine own?
York. Thou *fond* mad woman, — *foolish*
Wilt thou conceal this dark conspiracy?
A dozen of them *here* have *ta'en* the *sacrament*, — *according to the bond*
And *interchangeably* set down their hands? — *taken oath*
To kill the king at Oxford. — *mutually bound to each other*
Duchess. He shall be *none;* — *not be one of them*
We'll keep him here: [1]then what is *that* to him? — *that deed*
York. Away, fond woman! were he twenty times my son, — *accuse, inform against*
I would *appeach* him.
Duchess. Hadst thou groan'd for him
As I have done, thou wouldst be more pitiful.
But now I know thy *mind;* thou dost suspect — *meaning*
That I have been disloyal to thy bed,
And that he is *a bastard*, not thy son: — *illegitimate*
Sweet York, sweet husband, be not of that mind:
He is as like thee as a man may be,
Not like to me, or any of my kin,
And yet I love him.
York. Make way, *unruly* woman! [*Exit.* — *ungovernable*
Duchess. After, Aumerle! mount thee upon *his horse;* — *one of his horses*
Spur, post, and get before him to the king,
And beg thy pardon ere he do accuse thee.
I'll not be long behind; though I be old,
I doubt not but to ride as fast as York:
And never will I rise up from the ground
Till Bolingbroke have pardon'd thee. Away, be gone!
[*Exeunt.*

[1] He will not be concerned in what they do.

SCENE III. *Windsor Castle.*

Enter BOLINGBROKE, PERCY, *and other* Lords.

Bolingbroke. Can no man tell me of my *unthrifty* son?
'Tis full three months since I did see him last:
If any plague hang over us, 'tis he.
I would to God, my lords he might be found:
Inquire at London, 'mongst the taverns there,
For there, they say, he daily doth *frequent*,
With *unrestrained* loose companions,
Even such, they say, as stand in narrow lanes,
And beat our [a]*watch*, and rob our [b]*passengers;*
[c] *Which* he, young [d]*wanton* and effeminate boy,
[e] *Takes on the point* of honour to support
So dissolute a crew.
Percy. My lord, *some two days* since I saw the prince,
And told him of those *triumphs held* at Oxford.
Bolingbroke. And what said the gallant?
Percy. His answer was, he would unto the stews,
And from the common'st creature pluck a glove,
And wear it as a *favour;* and with that
He would unhorse the *lustiest* challenger.
Bolingbroke. As dissolute as *desperate;* yet through both
I see some *sparks* of [f]*better hope*, which [g]*elder years*
May happily bring forth. But who comes here?

good for nothing
resort licentious
a *watchmen*
b *passers by*
c *as to which*
d *dissolute fellow*
e *makes it a point*
a day or two
stately shows
to be held
token of favour
stoutest, bravest
reckless
signs
f *more hopeful conduct*
g *increasing age*

Enter AUMERLE.

Aumerle. Where is the king?
Bolingbroke. What means our cousin, that he stares and looks
So wildly?
Aumerle. God save your grace! I do beseech your majesty,
To have some conference with your grace alone.

that I may be permitted to have

Bolingbroke. Withdraw yourselves, and leave us here alone.

[*Exeunt Percy and Lords.*

What is the matter with our cousin now?

Aumerle. For ever may my knees grow to the earth,

My tongue cleave to my roof within my mouth,
Unless a pardon ere I rise or speak.

Boling. Intended or committed was this fault?
If on the *first*, *how* heinous e'er it be,
To win thy *after-love* I pardon thee.

Aumerle. Then give me leave that I may turn the key,
That no man enter till my tale be done.

Bolingbroke. Have thy desire.

York. [*Within*] My liege, beware: look to thyself;
Thou hast a traitor in thy presence there.

Bolingbroke. Villain, I'll make thee *safe*.

[*Drawing.*

Aumerle. Stay thy revengeful hand; thou hast no cause to fear.

York. [*Within*] Open the door, *secure*, foolhardy king:
[1]Shall I *for* love speak treason to thy face?
Open the door or I will break it open.

[*Bolingbroke opens the door, and shuts it again.*

Enter YORK.

Bolingbroke. What is the matter uncle? speak;
Recover breath; tell us how near is [a]*danger*,
That we may [b]*arm us* to encounter it.

York. [c]*Peruse* this writing here, and thou shalt know
The treason that my [d]*haste* [e]*forbids me show.*

Aumerle. Remember, as thou read'st, thy promise [f]*pass'd:*

i.e. *is granted me.*
first count, i.e. *only intended*
however
love in the future
i.e. *powerless to injure me*
careless
out of
a *peril*
b *prepare ourselves*
c *read over*
d *want of breath through haste*
e *prevents my showing*
f *given*

[1] Must I out of love for you speak words of treason by calling thee "foolhardy."

I do repent me; read not my name there;
[1]My heart is not confederate with my hand.
York. [2]It was, villain, ere thy hand did set it down.
I tore it from the traitor's bosom, king;
Fear, and not love, begets his penitence:
Forget to pity him, lest thy pity prove — *your promise*
A serpent that will sting thee to the heart.
Bolingbroke. O heinous, strong and bold conspiracy!
O loyal father of a treacherous son! — *unmixed pure*
Thou *sheer*, *immaculate* and silver fountain, — *undefiled*
From whence *this stream* through muddy passages — i.e. *Aumerle*
Hath *held his current* and defiled himself! — *pursued his course*
Thy overflow of good *converts* to bad, — *becomes changed*
And thy abundant goodness shall excuse
This deadly blot in thy *digressing* son. — *transgressing*
York. So shall my virtue be his vice's bawd; — *exhaust by*
And he shall *spend* mine honour *with* his shame,
As thriftless sons *their scraping fathers' gold.* — *the gold obtained by their fathers by scraping*
Mine honour lives when his dishonour dies,
Or my shamed life in his dishonour lies:
Thou kill'st me *in his life;* giving him breath, — *by permitting him to live*
The traitor lives, the true man's put to death.
Duchess [*Within*] What ho, my liege! for God's sake let me in.
Bolingbroke. What shrill-voiced suppliant makes this *eager* cry? — *vehement*
Duchess. A woman, and thy aunt, great king; 'tis I.
Speak with me, pity me, open the door:
A beggar begs that never begg'd before.
Bolingbroke. Our scene is alter'd from *a serious thing,* — *a tragic matter*
And now changed to 'The Beggar and the King.' — *in his intention against my life*
My *dangerous* cousin, let your mother in:

[1] Though I have signed the document, I was not in my heart a party to the deed.
[2] Your heart was in the plot even before you put your signature to the deed.

I know she is come to pray for your foul sin.
[*Aumerle opens the door.*
York. If thou do pardon, *whosoever pray*, — *whoever the suppliant may be*
[1]More sins *for* this forgiveness prosper may. — *as a result of*
[2]This fester'd joint cut off, the rest *rest* sound ; — *remain*
This let alone will all the rest *confound.* — *if this is let alone it*
Enter DUCHESS. — *destroy*
Duchess. O king, believe not this hard-hearted man !
[3]Love loving not itself none other can.
York. Thou frantic woman, what dost thou *make* here ? — *do*
Shall thy old dugs once more a traitor rear ?
Duchess. Sweet York, be patient. Hear me, *gentle* liege. [*Kneels.* — *noble, well-born*
Bolingbroke. Rise up, good aunt.
Duchess. Not yet, I thee beseech :
For ever will I walk upon my knees,
And never see day that the *happy* sees, — *happy man*
Till thou give joy ; until thou bid me joy,
By pardoning Rutland, my transgressing boy.
Aumerle. *Unto* my mother's prayers I bend my knee. — *in addition to*
York. Against them both my *true joints bended* be. — *loyal limbs are bent*
Ill may'st thou thrive, if thou grant any *grace !* — *mercy, favour*
Duchess. Pleads he in earnest ? look upon his face ;
His eyes do drop no tears, his prayers are in jest ;
His words come *from his mouth*, ours from our breast : — *not from his heart*
He prays but faintly and *would be denied ;* — *is willing to be refused*
We pray with heart and soul and all beside :
His weary joints would gladly rise, I know ;
Our knees shall kneel till to the ground they grow :
His prayers are full of false hypocrisy ;

[1] In that manner my forgiveness shall furnish him with opportunities for indulging in vice.
[2] If the corrupted joint be cut away the rest of the body will remain healthy.
[3] The love which is not shown towards one's own kindred cannot really love any one else.

Ours of true zeal and deep integrity.
Our prayers *do out-pray his;* then let them have
That mercy which true prayer ought to have.
Bolingbroke. Good aunt, stand up.
Duchess. Nay, do not say, 'stand up;'
Say 'pardon' first, and afterwards 'stand up.'
And if I were thy nurse, *thy tongue to teach,*
'Pardon' should be the first word of thy speech.
I never long'd to hear a word till now;
Say 'pardon,' king; let pity teach thee how:
The word is short, but not so short as sweet;
[1]No word *like* 'pardon' for kings' mouths so meet.
York. Speak it in French, king; say, '*pardonne moi.*'
Duchess. [2]Dost thou teach pardon pardon to destroy?
Ah, my *sour* husband, my hard-hearted lord,
That set'st the word itself against the word!
Speak 'pardon' as 'tis current in our land;
The *chopping* French we do not understand,
Thine eye begins to speak; set thy tongue there;
Or in thy piteous heart plant thou thine ear;
That hearing how our *plaints* and prayers do pierce,
Pity may move thee 'pardon' to *rehearse.*
Bolingbroke. Good aunt, stand up.
Duchess. I do not *sue* to stand;
Pardon is all the *suit* I have in hand.
Bolingbroke. I pardon him, *as* God shall pardon me.
Duchess. O happy *vantage* of a kneeling knee!
Yet am I sick for fear: speak it again;
Twice saying 'pardon' doth not pardon *twain,*
But makes one pardon strong.
Bolingbroke. *With all my heart*
I pardon him.

are more earnest than his
charged to teach thee how to speak
as
excuse me
harsh, bitter
ambiguous, of double meaning
cries, complaints
recite aloud
supplicate
petition
as I trust
advantage
two traitors
from the bottom of my heart

[1] ["It (mercy) becomes a throned monarch better than his crown" (*M. of V.*, IV. i. 188-9).]

[2] Dost thou teach me how to you use pardon (in the French meaning) to nullify pardon in the true sense.

Duchess. A god on earth thou art.
Bolingbroke. But [a]*for* our [b]*trusty* brother-in-law and the abbot,
With all the rest of that [c]*consorted* [d]*crew*,
[1]Destruction straight shall [e]*dog* them [f]*at the heels*.
Good uncle, help to [g]*order* [h]*several* [i]*powers*
To Oxford, or where'er these traitors are:
They shall not live within this world, I swear,
[2]But I will have them, if I once know where.
Uncle, farewell: and, cousin too adieu:
Your mother well hath pray'd, and *prove you true*.
Duchess. [3]Come, my old son: I pray God make thee new. [*Exeunt.*

a *as regards*
b *ironical*
c *confederated*
d *company*
e *follow*
f *closely*
g *marshal*
h *separate*
i *forces*, i.e. *bodies of troops*
may you prove loyal

SCENE IV. *The same.*

Enter EXTON *and* Servant.

Exton. Didst thou not mark the king, what words he spake,
Have I no friend *will* rid me of '[4]this living fear?'
Was it not so?
Servant. These were his very words.
Exton. 'Have I no friend?' quoth he: he spake it twice,
And *urged* it twice together, did he not?
Servant. He did.
Exton. And speaking it, he *wistly* look'd on me;
As who should say, 'I would thou wert the man
That would [5]divorce this terror from my heart;'
Meaning the king at Pomfret. Come let's go:
I am the king's friend, and will *rid* his foe. [*Exeunt.*

who will
laid stress upon
wistfully, earnestly
as one
destroy

SCENE V. *Pomfret castle.*

Enter KING RICHARD.

K. Richard. I have been studying how I may compare

[1] ["Death and *destruction dog thee at the heels*" (*Rich. III.*, IV. i. 40).]
[2] Without my seizing their persons if I only knew where to find them.
[3] May God change your old (wicked) nature and give you a new character.
[4] Of him who is a constant source of fear to me whilst he is alive.
[5] Free my heart from this terror once and for all.

This prison where I live unto the world:
And *for because* the world is populous
And here is not a creature but myself,
I cannot do it; yet I'll hammer it out.
My brain I'll *prove* the female to my soul,
My soul the father; and these two beget
A generation of *still*-breeding thoughts,
And these same thoughts people this little world,
In *humours* like the people of this world,
For no thought is *contented*. The better sort,
As thoughts of things divine, are intermix'd
With *scruples* and do set [1]the word itself
Against the word:
As thus, 'Come, little ones,' and then again,
'It is as hard to come as for a camel
To [a]*thread* the [b]*postern* of a small needle's eye.'
Thoughts tending to ambition, they [c]*do plot*
Unlikely wonders; [d]*how* these vain weak nails
May tear a passage through the flinty ribs
Of this hard world, my [e]*ragged* prison walls,
And, [f]*for* they cannot, die in their own pride.
Thoughts tending to [g]*content* flatter themselves
That they are not the first of fortune's slaves,
[h]*Nor* shall *not* be the last; like [i]*silly* beggars
Who sitting in the stocks [k]*refuge* their shame,
That many [l]*have* and others must sit there;
And in this thought they find a [m]*kind of ease*,
Bearing their own misfortunes on the back
Of such as have before endured the like.
Thus play I in one person many people,
And none contented: sometimes am I king;
Then treasons make me wish myself a beggar,
And so I am: then crushing penury
Persuades me I was better when a king,
Then am I *king'd* again: and *by and by*
Think that I am unking'd by Bolingbroke,
And *straight* am nothing: but whate'er I be,
Nor I nor any man that *but man* is
With nothing shall be pleased, till he be eased

since
prove to be
ever
dispositions
at ease, at rest
doubts
a *to make its way through*
b *small gate*
c *contrive, scheme*
d i.e. *(for instance)*
e *rugged*
f *because*
g *contentment*
h *doub. neg.*
i *simple*
k *find refuge for*
l *have sat*
m *sort of relief*
made a king immediately
immediately
only mortal man

[1] One text of scripture against another.

With being nothing. Music do I hear? *by dying*

[*Music.*

Ha, ha! keep time: how *sour* sweet music is, *harsh*
When time is *broke* and no proportion kept! *broken*
So is it *in* the music of men's lives. *as regards*
And here have I the *daintiness* of ear *fastidiousness*
To *check* time *broke* in a disorder'd string; *rebuke*
But for the concord of my state and time *broken*
Had not an ear to hear my true time broke.
I wasted time, and now doth time waste me;
For now hath time made me his *numbering* clock: *telling the hours*
My thoughts are minutes; and with sighs they *jar* *tick*
Their *watches* on unto mine eyes, the outward *marks of time*
watch,
Whereto my finger, like a *dial's point,* *the hand of a clock*
Is pointing *still,* in cleansing them from tears. *ever*
Now sir, the sound that tells what hour it is
Are clamorous groans, which strike upon my heart,
Which is the bell: [1]so sighs and tears and groans
Show minutes, times and hours: but my time *indicate*
[2]Runs posting on in Bolingbroke's proud joy,
While I stand fooling here, [3]his Jack o' the clock.
This music *mads* me; let it sound no more; *maddens*
For though it *have holp* madmen to their wits, *may have helped*
In me it seems it will make *wise* men mad. *from my experience*
Yet blessing on his heart that gives it me! *in possession of their wits*
For 'tis a sign of love; and love to Richard
[4]Is a strange brooch in this all-hating world.

Enter a Groom of the Stable.

Groom. Hail, royal prince!

K. Richard. Thanks, noble peer;
The cheapest of us is ten groats too dear. *doub. neg.*
What art thou? and how comest thou hither, [a] *grave, serious*
Where *no man never* comes but that [a]*sad* dog
That brings me food to make [b]*misfortune* live? [b] i.e. *by keeping me alive*

[1] Sighs show the minutes; tears, the times; groans, the hours.
[2] Runs quickly on bringing joy to Bolingbroke.
[3] "Like a jack, thou keepest the stroke betwixt my begging and thy meditation."
[4] Is a strange ornament to wear in a world which universally hates me.

Groom. I was a poor groom of thy stable, king,
When thou wert king; who, travelling towards York,
With much ado at length have gotten leave
To look upon my *sometimes* royal master's face, *former*
O, how it *yearn'd* my heart when I beheld *grieved*
In London streets, that coronation day,
When Bolingbroke rode on roan Barbary,
That horse that thou so often hast *bestrid*, *ridden, mounted*
That horse that I so carefully have *dressed!* *groomed*
K. Richard. Rode he on Barbary? Tell me, gentle friend,
How went he under him?
Groom. So proudly as if he disdain'd the ground.
K. Richard. So proud that Bolingbroke was on his back!
That *jade* hath *eat* bread from my royal hand; *bad or ill-tempered horse*
This hand hath made him proud with clapping him. *eaten*
Would he not stumble? would he not fall down,
Since pride must have a fall, and break the neck
Of that proud man that did usurp his back?
Forgiveness, horse! why do I *rail* on thee, *abuse*
Since thou, created to be awed by man,
Wast born to bear? I was not made a horse;
And yet I bear a burthen like an ass,
Spurr'd, gall'd and tired by *jauncing* Bolingbroke. *hard riding*

Enter Keeper *with a dish.*

Keeper. Fellow, *give place; here is no longer* stay. *make room you must stay here no longer*
K. Richard. If thou love me, 'tis time thou wert away.
Groom. What my tongue dares not, that my heart shall say. [*Exit.*
Keeper. My lord, will't please you to *fall to?* *begin your meal*
K. Richard. Taste of it first, as thou art *wont* to do. *accustomed*
Keeper. My lord, I dare not: Sir Pierce of Exton, who lately came from the king, commands the contrary.

K. Richard. The devil take Henry of Lancaster and thee!
Patience is *stale*, and I am weary of it. *worn out*
[*Beats the keeper.*
Keeper. Help, help, help!

Enter EXTON *and* Servants *armed.*

K. Richard. How now! what [1]means death in this rude assault?
Villain, thy own hand yields [2]thy death's instrument.
[*Snatching an axe from a Servant and killing him.*
Go thou, and fill another *room* in hell. *place*
[*He kills another. Then Exton strikes him down.*
That hand shall burn in never-quenching fire
That *staggers* thus my person. Exton, thy fierce hand *makes to stagger*
Hath with the king's blood stain'd the king's own land.
Mount, mount, my soul! thy seat is up on high;
Whilst my *gross* flesh sinks downward, here to die. *heavy*
[*Dies.*
Exton. As full of valour as of royal blood:
Both have I spilled; O would the deed were good!
For now the devil, that told me I did *well*, i.e. *in killing the king*
Says that this deed is chronicled in hell.
This dead king to the living king I'll bear:
Take hence the [a]*rest*, and give them burial here. [a] *the other bodies*, i.e. *of those slain by the king*
[*Exeunt.*

SCENE VI. *Windsor castle.*

Flourish. *Enter* BOLINGBROKE, YORK, *with other* Lords, *and* Attendants.
Bolingbroke. Kind uncle York, the latest news we hear
Is that the rebels have consumed with fire
Our town of *Cicester* in Gloucestershire; *Cirencester*

[1] What doth death mean by this violent attack?
[2] The instrument of thy death.

But whether they be *ta'en* or slain we hear not. — *taken*

Enter NORTHUMBERLAND.

Welcome, my lord: what is the news?

Northumberland. First, to thy sacred *state* wish I all happiness. — *majesty*

The next news is, I have to London sent
The heads of Oxford, Salisbury, Blunt, and Kent:
The manner of their *taking* may appear — *capture*
At large discoursed in this paper here. — *set forth in detail*

Bolingbroke. We thank thee, gentle Percy, for thy pains;
[1]And to thy worth will add right worthy gains.

Enter FITZWATER.

Fitzwater. My lord, I have from Oxford sent to London
The heads of Brocas and Sir Bennet Seely,
Two of the dangerous *consorted* traitors — *associated*
That sought at Oxford thy dire overthrow.

Bolingbroke. Thy pains, Fitzwater, shall not be forgot;
Right noble is thy merit, well I *wot*. — *know*

Enter PERCY, *and the* BISHOP OF CARLISLE.

Percy. The grand conspirator, Abbot of Westminster,
With [a]*clog* of conscience and sour melancholy
Hath yielded up his body to the grave;
But here is Carlisle living, to [b]*abide*
Thy [c]*kingly* doom and sentence [d]*of* his pride.

Bolingbroke. Carlisle, this is your [e]*doom:*
Choose out some [f]*secret* place, some [g]*reverend room*,
More than thou hast, and with it [h]*joy* thy life;
So [i]*as* thou livest in peace, [k]*die* free from strife:
For though mine enemy thou hast ever been,
[l]*High sparks of honour* in thee have I seen.

a *encumbrance*
b *suffer*
c *pronounced by the king*
d *due to*
e *judgment pronounced upon you*
f *retired*
g *religious place*
h *enjoy*
i *according as*
k *mays't thou die*
l *indications of a sense of honour*

[1] We will reward you right worthily with your merits.

Enter EXTON *with persons bearing a coffin.*

Exton. Great king, within this coffin I present
[1]Thy buried fear: herein all breathless lies
The mightiest of thy greatest enemies,
Richard of Bordeaux, by me hither brought.

Bolingbroke. Exton, I thank thee not: for thou hast wrought
[2]A deed of slander with thy fatal hand
[3]Upon my head and all this famous land.

Exton. *From your own mouth*, my lord, did I this deed.

Bolingbroke. They love not poison that do poison need,
Nor do I thee: though I did wish him dead,
I hate the murderer, love him *murdered*.
The guilt of conscience take thou *for* thy labour,
But neither my good word nor princely favour:
With Cain go wander through shades of night,
And never show thy head by day *nor* light.
Lords, I protest, my soul is full of woe,
That blood *should* sprinkle me to make me *grow*:
Come, mourn with me for that I do lament,
And put on *sullen* black *incontinent*:
[4]I'll make a voyage to the Holy Land,
To wash this blood off from my guilty hand:
March sadly after; grace my mournings here;
In weeping after this untimely bier. [*Exeunt.*

By your authority

(i.e. *that is*) *trisyllable as a reward for*

or

(*which*) *succeed*

gloomy immediately

[1] Him who when living was a source of dread to thee, but who is now buried.
[2] A deed that will give slanderous tongues occasion to speak against me.
[3] A deed that will bring reproach both upon my head and this great kingdom.
[4] *i.e.* go on a crusade to the Holy Land in the hope of atoning for his crime.

ADDITIONAL NOTES.

ACT I. SCENE I.

Windsor Castle. "Within the castell of Windsor" (HOLINSHED). By some editors this scene is placed in London (C.P.).

2. **Oath and band.** Band = bond. John of Gaunt, the Duke of York, the Duke of Norfolk, and the Duke of Surrey were the sureties of Bolingbroke.

3. **Hereford,** written 'Herford' in the old copies, and to be pronounced as a dissyllable. Bolingbroke became Duke of Hereford by his marriage with Eleanor Bohun, the daughter and co-heiress of Humphrey Bohun, the last Earl of Hereford.

4. **Late appeal** = formal accusation lately made. Hereford made the accusation against Norfolk at Shrewsbury at a meeting of Parliament about six weeks before the opening of the play.

18. **High-stomached** = haughty, of a warlike disposition, prone to resent insult. Stomach is used by Shakespeare in several senses.
   (1) the organ of digestion, hence, power of digestion; appetite.
   (2) inclination, disposition.
   (3) anger, resentment.
   (4) stubborn courage, warlike disposition.
   (5) pride, arrogance.

27. **To appeal each other.** A statement not strictly accurate. Hereford had accused Norfolk, who, however, had made no charge against Hereford.

43. **Note** (L. *nota*) = stigma, mark of disgrace. The Roman census inflicted public disgrace by affixing a mark in the roll of citizens against the name of any one guilty of gross immorality.

65. **Inhabitable** (L. inhabitabilis) = uninhabitable. *In* expresses negation.

72. **Except** = to put forward as an impediment. Norfolk had asserted that respect for Bolingbroke as a kinsman of the king prevented him making his charges good, lest he might appear to be lacking in reverence to the monarch. Bolingbroke asserts that this is merely a subterfuge, and that his reluctance is due really to fear of meeting Bolingbroke in combat.

78. **Sword.** An allusion to the ceremony of knighthood. The recipient knelt before the King, who laid the flat side of his sword upon his shoulder with the words, "Rise up, Sir ——"

87–108. Bolingbroke makes three specific charges against Norfolk.

(1) He had appropriated to his own use the money intended for the payment of the garrison of Calais.

(2) He was the originator of all the intrigues against the King.

(3) He was guilty of the murder of Gloucester.

He briefly mentions the first two, and then becomes eloquent upon the third. Shakespeare makes the death of Gloucester the point on which the fall of Richard depends. Hence the vehemence of Bolingbroke, and his emphasis that the blood of Gloucester calls out for vengeance. Though not distinctly stated it is clear throughout the play that Richard is regarded as the actual culprit in the murder of Gloucester.

88. **Noble.** A coin worth 6s. 8d. The money was intended for the payment of the garrison of Calais.

89. **Lendings** = money advanced for pay. The money was paid to Norfolk to be expended in the payment of the garrison at Calais.

95. **These eighteen years.** The time is 1399. Eighteen years before, viz., 1381, occurred the peasant's revolt under Wat Tyler. From that time there had been incessant controversy between Richard and his barons, ending with Richard enjoying absolute rule after the murder of Gloucester.

106. **To me.** Bolingbroke was the eldest son of John of Gaunt. Gaunt was the eldest surviving brother of Gloucester. Hence, says Bolingbroke, the duty of being "avenger of Gloucester's blood" devolves upon me, if the King declines the responsibility.

109. **Pitch** = height. The term is taken from falconry, pitch denoting the highest flight of the bird before swooping down upon its prey.

124–151. Note Mowbray's reply to Bolingbroke's three charges:

(1) Promptly disposes of the charge of maladministration of the Calais money.

(2) Pleads guilty to an act of treachery against John of Gaunt, but which act he affirms had been condoned.

(3) Denies the charge of murder of Gloucester, but ambiguously acknowledges neglect of duty (see Note I. i. 134).

130. **Dear** = a heavy, large, or pressing debt. Shakespeare makes frequent use of 'dear' as an intensive.

131. **Queen.** Isabella, daughter of Charles VI., married at the age of ten years, to Richard in 1396. The marriage was political, to bring about a truce with France. Norfolk negotiated the marriage and escorted the French princess to England. The embassy of Norfolk cost England 3,000,000 marks.

134. **Sworn duty.** Ambiguous, it may mean

(1) That Norfolk delayed to obey the order of the King to make away with Gloucester secretly (so Holinshed).

(2) That Norfolk neglected to take proper measures to ensure the safety of his prisoner.

Either meaning implies the complicity of Richard in the murder. Hence the eagerness of the King to cut short the discussion.

144. **Recreant and degenerate.** False to his vows of knighthood, and fallen from his high estate (L. *Genus* = race, or family).

157. "It was customary with our forefathers to be bled periodically in spring and in autumn" (WRIGHT).

162. **When.** An exclamation of impatience.

170. **Baffling** (see Glossary). The punishment inflicted on knights guilty of cowardice. They were hung up by the heels.

174. **Leopards.** The crest of Norfolk was a golden leopard (Malone). *Lions* is an allusion to the lions on the royal arms. Or it may mean that as a leopard is no match for a lion, so a duke cannot enter into a dispute with a King.

187–205. Note the attitude of the three principal personages.

(1) Mowbray pleads his "spotless reputation" and "bold spirit," but declines to "resign his gage."

(2) Bolingbroke returns a haughty refusal.

(3) Richard, having failed in obtaining obedience from Mowbray, suggests that Bolingbroke, "his cousin," should set the example. Already we have a foreshadowing of the lack of strong will on the part of the King, which eventually brings about his fall.

204. **Lord Marshal.** It is doubtful if Shakespeare wrote "Lord Marshal," as this is the only passage in which the title occurs. The line is made to scan by pronouncing "Marshal" as one syllable, *i.e.* Lord Marsh'l. Norfolk was Marshal of England. The office was deputed to the Duke of Surrey for the occasion.

SCENE II.

Palace. At Ely Place (*see* I. iv. 58). The mob under Wat Tyler had burnt the Savoy, the palace of the Lancasters, on June 13th, 1381.

1. **Woodstock** = Thomas of Woodstock, Duke of Gloucester.

4. **Those hands,** *i.e.* of the king "*which made the fault*," thus implying that Richard was guilty of the murder of Gloucester. To punish this crime (*the correction*) was in the power of the King alone. "We," *i.e.* his subjects, have no authority to call the King to account, and so must leave vengeance to heaven.

11. **Seven sons,** *viz.* Edward the Black Prince; William of Hatfield (died young); Lionel Duke of Clarence; John of Gaunt; Edmund Langley, Duke of York; William of Windsor (died young); Thomas of Woodstock, Duke of Gloucester (see Table p. xxxvi.). Five of these sons were now dead. Four of them had died natural deaths, but the Duke of Gloucester, her husband, had been murdered.

12. **Vials,** small glass vessels or bottles.
Note the double metaphor.

(1) His sons are *vials* containing their father's blood.

(2) His sons are *branches* springing from their father's root.
The Vial "is cracked and all the precious liquor spilt."
The Branch "is hacked and his summer leaves all faded."
Destinies, The Three Fates, Clotho, Lachesis, and Atropos.

46. **Cousin.** Hereford was doubly a relative of the Duchess of Gloucester.

(1) Her nephew, as son of John of Gaunt.

(2) Her brother-in-law, as having married her sister, Eleanor Bohun.

On Shakespeare's use of the word cousin (see Glossary, p. 150).

49. **Career** = charge. The technical term for running a course in the tilting ring.

52. **Lists** = an arena enclosed for a tournament; a tilting ground.

58. **Grief boundeth.** The metaphor is that of a tennis ball rebounding, and falling again. So the Duchess utters her complaint over and over again. She ascribes the rebound to the weight not to the elasticity of the ball, and thus, whilst intensifying the bitterness of her grief, lessens the force of the metaphor.

66. **Plashy,** "near Dunmow in Essex, where Gloucester had a seat, in virtue of his office of High Constable" (C.P.).

68. **Unfurnished walls.** Not now hung with tapestry. The tapestry on the walls of ancient castles was taken down during the absence of the Lord and his family. Thus the Duchess implies that the death of Gloucester had left his Castle or seat untenanted.

74. The Duchess now retires from the play. She has played her part, *viz.* the avenging of the death of Gloucester, and has failed. Sympathy with the Duchess increases alienation from Richard. She appears to be introduced for this object only.

SCENE III.

September 17th, 1398, some five months after the events of Scene i.

Coventry. Gosford Green, near Coventry.

Lord Marshal = the Duke of Surrey.

Lord High Constable = the Duke of Aumerle.

9. **Ask him his name.** Following the usual procedure when the challenger or challenged presented himself at the entrance of the lists (I. iii. 26).

20. **My succeeding issue.** Should Norfolk be defeated he would forfeit his property, and his descendants would join in the forfeiture.

28. **Plated** = accoutred in plate armour, better adapted than chain mail to resist the thrust of a lance.

29. **Formally** corresponds to "orderly," *e.g.* = in due form, according to rightful procedure.

49. **A long and weary pilgrimage.** An unconscious foreboding of the issue of the combat. Bolingbroke had made a pilgrimage to Jerusalem in 1390.

68. **The daintiest last.** An allusion to the ending of banquets with elaborate confectionery.

84. **St. George,** the patron saint of England (see p. 131).

118. **Warder,** the truncheon or staff held by the King as umpire of the combat. When he threw it down the combat must cease.

120. **Chairs,** *i.e.* the chairs provided for the combatants, crimson velvet for Norfolk, green velvet for Bolingbroke (Holinshed). They sat in the

chairs awaiting the decision of the King after his consultation with the Marshal and High Constable.

123. **Long flourish.** To cover the time taken up by the conference of the King with the Marshal and High Constable. The actual time was two hours (Holinshed).

133. **Infant,** as applied to "peace," implies that the peace was of late occurrence, *i.e.* had not lasted long. The long war with France had temporary cessation by the truce of 1389, in which year Richard had also settled his differences with the Lords Appellant.

136. **Wrathful iron arms.** An allusion to the crash of the meeting of the two knights clad in iron armour.

167. **Portcullised** = confined as by a portcullis. The lips and the teeth form as it were a double portcullis to the tongue. For Portcullis (see Glossary, p. 154).

210. According to Holinshed the remission of part of Bolingbroke's sentence occurred at Eltham in Kent, some weeks later. In line 205 Norfolk clearly hints at the designs of Bolingbroke. So Shakespeare heightens the dramatic effort, by placing the remission at Coventry, and representing Richard as yielding to the grief of Gaunt. In reality he was influenced by popular indignation expressed later.

231. **Current.** Valid, current as a coin. As a coin is made current by royal authority, so the King's command is sufficient warranty for putting Gaunt to death.

271. **Apprenticehood.** Bolingbroke speaks of his exile as an apprenticehood. The apprentice binds himself to a master to serve for a certain period and to be taught his trade. At the expiration of the period he is free to work for himself. So Bolingbroke is apprenticed to serve for six years as journeyman (*i.e.* one paid by the day) to grief, and having served the six years will be free to return to England.

289. **Presence** = the royal presence chamber in which the king received his courtiers. **Strewed,** *i.e.* with rushes. Before the use of carpets floors were strewed with rushes.

SCENE IV.

1. **We did observe.** This remark is addressed to Bagot and Green. It is in continuation of some conversation, probably having reference to the demeanour of Bolingbroke to the common people (see l. 24).

20. **Doubt** = doubtful. Richard hints at his intention not to let Bolingbroke return.

31. **Bonnet.** Any covering for the head. The word is still used in this sense in Scotland.

33. **Supple knee.** Not an act of kneeling, but courtesying as women do. Courtesying was not at the period confined to women.

35. **Reversion.** A legal term, signifying that an estate reverts to, or becomes the property of, the heir on the death of the person then in possession. Richard speaks of Bolingbroke as bearing himself as the heir to the throne which would revert to him on the death of Richard.

43. A reference to the reckless extravagance of Richard's household, and of the large sums lavished upon favourites.
45. **Farm** = to lease out, as a farm is let. To farm taxes is to let them out to another in return for an immediate cash payment. The land was quartered between Bagot, Bushy, Green, and Scroop, who received the revenues and collected the taxes, paying the king a fixed sum monthly. Of course these four men raised as much as they possibly could.
48. **Blank charters.** Blank forms signed by the King and given to the deputies. The latter could enter any man's name for any sum they pleased. Compare the signing of a blank cheque.
58. **Ely House.** The palace of the bishop of Ely in that part of Holborn now called Ely Place.

ACT II.

SCENE I.

There is no warranty in Holinshed for this scene.

10. **To glose** = to speak insincerely, to cajole with fair and soothing speeches.
12. **Close,** a musical term denoting the chords which end a piece of music.
13. **The last taste,** *i.e.* the last of the sweets at the end of a feast (see I. iii. 68).
21. **Fashions in proud Italy.** In Shakespeare's days Venice was the Paris of modern times, setting the fashions. In the reign of Elizabeth it was the fashion for cultured Englishmen to visit Italy, which country was in advance of other European countries in luxury and civilization. But in Richard II.'s reign France exercised a greater influence than Italy on English life.
38. **Cormorant,** a voracious seabird.
39. **Preys upon itself.** The cormorant supplies itself or its young from a pouch in its breast. The colour of its beak is red. Hence arose the fable that the Cormorant fed upon its own blood.
40-55. "This splendid passage is given in '*England's Parnassus*,' a collection of poetical extracts from various authors printed in 1600. It is there by mistake attributed to Michael Drayton" (C.P.).
45. **Little world.** The island of England is as a microcosm (little world), the epitome of the macrocosm (great world) or universe.
48. **Moat,** a deep wide ditch filled with water round a castle or house. The castles and baronial residences in Gaunt's time were universally protected by a moat.
55. **Stubborn Jewry** (see note p. 134).
64. **Inky blots.** A contemptuous reference to the blank charters given to Bushy, Green, Bagot and Scroop (see I. iv. 48).
86. **Kill my name,** *i.e.* by banishing Bolingbroke. But Gaunt had other sons besides Bolingbroke.
102. **Verge,** a legal term, denoting the extent of jurisdiction round the King's court. It extended for twelve miles.
103. **Waste,** a legal term, denoting damage done to the freehold by the tenant for life.
105. **Son's Son.** Richard II., the son of Edward the Black

Prince, who was the son of Edward III.

113. **Landlord.** Richard has made himself a landlord. As such he is now subject to the legal obligations binding a landlord. As King he would have been above the law.

114. **Thy state of law** = thy legal status as King.

126. **Pelican.** Fabled to feed its young by piercing its own breast. The fable arose from the fact that the pelican feeds its young with fish from its pouch.

127. **Tapp'd out.** By piercing the breast as the pelican was fabled to do.

133. **Crooked age.** Time, represented as an old man, bowed down with age, and carrying a scythe.

144. **As Harry, Duke of Hereford.** 'Harry,' objective case. York means that Gaunt loves Richard as dearly as he loves Harry. Richard purposely mistakes the meaning, and by taking 'Harry' as nominative makes the sentence mean "As Harry loves me," *i.e.* not at all.

156. **Kerns.** Irish light armed foot-soldiers (see Glossary). Said to be called "rug-headed from their shaggy hair, rough and matted like the coarse frieze from which Irish peasants make their coats, which they call rugs."

157. **No venom else.** According to the legend St. Patrick rid Ireland of all snakes.

166. **Gaunt's rebukes.** Not the rebukes uttered by Gaunt against Richard, but the abuse showered on Gaunt by the King. 'Gaunt' is objective genitive.

167-8. **About his marriage.** A reference to the engagement of Bolingbroke to marry the daughter of the Duke of Berri, uncle to the French King. This occurred during his banishment. Richard sent the Earl of Salisbury to France to break off the marriage.

177. **Accomplished** = "equipped," "furnished with," *i.e.* of your age. At Cressy the Black Prince was nineteen; at Poitiers twenty-nine; and died at the age of thirty-six. Richard was now thirty-two years old.

202. **Letters patents.** We now say *letters patent*. So called because they were open to inspection (L. *patere*, to be open). "Letters by which some rights are conferred" (SCHMIDT).

203. **Attorneys general** = "those who are appointed by general authority for all his affairs and suits" (SCHMIDT) = general power to act for another in all legal business (see Glossary).

203. **Sue his livery** = to apply for the delivery to him of his estate. On the death of a feudal tenant the suzerain or feudal lord resumed possession of his land. The heir had then to put forward his claim to the succession. The technical term for this proceeding was "sueing his livery," *i.e.* applying for delivery. On the payment of feudal dues the land was handed over to the heir if of full age; if a minor he became a ward of the King.

208. **Homage.** The tenant of an estate was bound to do homage to his lord, kneeling before him, putting his hands in the hand of his lord, and professing to become his man (see Glossary)

224. John of Gaunt died February 3rd, 1399.

Richard set out for Ireland, April or May, 1399.
Bolingbroke landed at Ravenspurg, July, 1399.
This line marks the active initiation of Bolingbroke's schemes.

226. Richard's misrule was the justification of Bolingbroke's usurpation; his exactions from the nobles was the cause of the revolt.

247. **Quarrels.** According to Holinshed, Richard fined the nobles in 1399, because they had assisted the Duke of Gloucester and the other Lords Appellant in 1387. So the term "ancient quarrels" or "offences long since committed" is well applied.

250. **Benevolences.** Forced loans, called benevolences, because rich men were asked to "give goods of their benevolence." First exacted by Edward IV., 1473, abolished in the reign of Richard III., and revived by Morton in the reign of Henry VII. The Petition of Rights, in Charles I. reign 1628, finally abolished them.

253. **Basely yielded.** The nobles had several grievances in the matter of Richard's policy with France. (1) The treaty with Charles VI., 1389, renewed 1396. (2) The cession of Brest, 1397. (3) The surrender of Cherbourg.

254. An allusion to the victories of Edward III. and the Black Prince.

277. **Port le Blanc.** A small port on the coast of the department of Côtes du Nord in France. Shakespeare follows Holinshed in making this port the starting point of Bolingbroke's expedition. Froissart states that he sailed from Vannes.

286. Holinshed mentions two accounts of Bolingbroke's expedition; (1) with only 15 lances (2) with 8 ships and 3,000 men. Shakespeare follows the latter.

292. **Imp.** A term in falconry = the process of replacing the broken feathers in the wing of a falcon by new ones.

296. **Ravenspurgh** or **Ravenspur.** At that time an important port at the mouth of the Humber. It has disappeared through the inroads of the sea. In 1346, the merchants removed to Hull. Ravenspur has historical interest as being the landing place of Bolingbroke, 1399, and of Edward IV., in 1471, when he returned to meet Warwick and the Lancastrians. Both expeditions were successful. A cross, now at Hedon some miles inland, is said to have been erected by Bolingbroke to commemorate his landing, and to have been removed to avoid its destruction by the sea.

SCENE II.

10. "Coming events cast their shadows before." Examples of this sadness foreshadowing disasters are found in Antonio, Romeo and Hamlet.

18. **Perspectives.** Pictures which, looked at directly, present a confused appearance of irregular lines and spots, which are so arranged according to the laws of perspective, that if the picture is looked at obliquely a proper picture is seen. The name was also applied to glasses so contrived as to produce an optical illusion.

58. **Earl of Worcester.** Thomas Percy, brother of the Earl of Northumberland, and steward of the Royal Household. *His* staff = his white staff of office as steward. He broke it to show that he threw up his office (HOLINSHED).

90. **Plashy** (see I. ii. 66). The Duchess died at Barking some months later than the time here indicated.

SCENE III.

9. **Cotswold.** A range of hills in Gloucestershire. The river Thames has its rise in these hills.

94. **Pale-faced,** proleptic, expressing the result of fright.

100. No such exploit is recorded in history.

114. **For Lancaster** = to assert my rights as Duke of Lancaster.

128. **To rouse, etc.** Metaphor taken from stag hunting. The wrongs of Hereford are compared to a stag, who is roused (*i.e.* started from his lair), hunted (*i.e.* chased) and brought to bay.
To bay. The stag weary with running, at last turns round on the dogs and holds them at bay.

129. **Sue my livery** (see II. i. 203-4).

130. **Letters patents** (see II. i. 202).

134. **Attorneys** (see II. i. 203).

136. **Caterpillars.** As caterpillars eat out the heart of plants, so Bushy and the other parasites of the King have consumed the strength and vitals of the country by their oppression, taxation and numerous exactions.

SCENE IV.

8. **Baytrees** (see Appendix p. 167). This line is generally referred to as an indication that Shakespeare used the second edition of Holinshed (see p. v.).

15. **Signs.** Frequently mentioned by Shakespeare as foreshadowing the death or fall of great men (see Hamlet I. i. 114, etc., Julius Cæsar I. iii. 1, etc., King Lear I. ii. 112).

ACT III.

SCENE I.

22. **Signories.** Estates or Manors of which Bolingbroke was the Signor or Lord.

23. **Dispark'd.** A technical term, signifying to deprive a park of its character by removing the fences, and destroying the animals confined in it.

24. **My household coat.** The windows of the great houses were blazoned with the coat of arms in stained glass. Bolingbroke complains that his enemies have broken his coat of arms from the windows.

25. **Razed out.** Erased his motto from the register of the College of Heralds.

25. **Impress.** A device with a motto. Bolingbroke's was "Souvaraine." Richard would regard such a motto as objectionable.

SCENE II.

1. **Barkloughly.** So Holinshed. It is probably a printer's or copyist's error for "*Hertlowli*" = Harlech, in Merionethshire. Some Chroniclers give "Pem-

broke," others "Milford Haven," as Richard's landing place.

13. **His,** referring to "foe" singular, may mean "Bolingbroke." **Their** (l. 15) may refer to the King's enemies generally.

14. **Venom.** According to the belief of the time spiders were regarded as poisonous.

21. **Double tongue** = forked tongue. Shakespeare inaccurately represents an adder as emitting poison from the tongue, not from the fangs.

25. **Native,** not a native born Englishman, but an Englishman by right of birth of English parents. Richard II. was born at Bordeaux.

27. **Carlisle.** Thomas Merke, appointed Bishop of Carlisle in 1397.

49. **Antipodes** = the people living on the opposite side of the globe (see Glossary).

91. **Scrope** = Sir William Scrope of Masham, brother of the Earl of Wiltshire. He was a staunch adherent to Richard's cause.

116. **Beadsmen.** Royal pensioners, called beadsmen because they were bound to pray for the person from whom they received the pension (see Glossary).

117. **Double-fatal yew.** Doubly fatal.
(1) Its leaves were poisonous.
(2) Bows were made of its wood.

118. **Distaff-women** = Women employed in spinning flax (see Glossary).

119. **Bills.** Long pikes, having an axe on one side and a spike on the other. The chief weapon of the infantry of the time.

131. An allusion to the fable of the man who warmed a snake half dead with cold by placing it in his bosom. On reviving the reptile stung its benefactor. The fable is quoted as the type of ingratitude.

132. **Three Judases.** In lines 122-3 Richard inquires after *four*, viz., Wiltshire, Bagot, Bushy and Green. Three only were put to death. Bagot fled to Ireland. Hence Theobald suggested "*he got*" for "Bagot" in line 122.

156. **Sad stories of the death of kings.** See Lydgate's "*Fall of Princes,*" an adaptation of Bocaccio's "*De Casibus Virorum Illustrium.*" It was enlarged in the "*Mirror for Magistrates,*" 1559, in which work the tragedy of the death of Richard appears.

SCENE III.

43. **The summer's dust.** An indication of the time of year, Aug. 1399.

95-100. A prophetical reference to the Wars of the Roses.

105. **Honourable tomb.** The tomb of Edward III., in Westminster Abbey.

109. **Gaunt.** Buried in St. Paul's.

117. **Barbed.** A corruption of "barded" (see Glossary). Used only of horses = equipped in armour.

136. **Sooth** (A.S. *soth*, truth). Here used in the sense of "soothe." Words of sooth = soft, flattering words.

149. **Gay apparel.** The reign of Richard II. was marked by extravagance in dress. Holinshed mentions that Richard had a coat made of gold and stones, valued at 30,000 marks.

151. **Palmer.** One who had made a pilgrimage to the Holy Land. So-called because the pilgrim brought back a palm-branch (see Glossary).

152. **Carved saints.** A reference to the carved images of saints placed in the cells of monks or hermits.

176. **Base court** = the outer court of a castle. So called because it was generally lower than the inner or main court.

204. Bolingbroke and Richard were of the same age (33), both being born in 1366.

SCENE IV.

4. **Rubs.** An inequality in the ground, or any impediment which hindered the free run of the bowl, was called a "rub."

5. **Bias.** The weight inserted in one side of the bowl, causing it to deviate from the straight course and to incline to a certain direction (see Glossary). **To run against the bias** = to run against this tendency or inclination. The Queen means that everything is going contrary to her wishes or inclinations.

46. **Pale.** An enclosure fenced in by pales or stakes (see Glossary).

72. **Pressed to death.** An allusion to the punishment of those accused persons who refused to plead. They were *pressed to death* by heavy weights laid upon their chest.

89. **Triumph.** An allusion to a Roman triumph (see p. 132).

ACT IV.

SCENE I.

Westminster Hall. Rebuilt by Richard II. He was deposed at the first meeting of Parliament in the rebuilt Hall, September 30th, 1399.

12. **Restful.** Various explanations are given.

(1) "Stationary," *i.e.* without moving from the English court.

(2) "Reposing," because there was no need for action, to give orders was all that was necessary.

(3) "Peaceful," because the court was at last free from the intrigues of Gloucester.

21. **Fair stars** (1) lucky stars under which I was born, *or* (2) noble birth; stars being supposed to influence the birth.

29. **Temper** = the quality of the steel. "The harder the steel the brighter polish it would take, hence the polish may be taken as a measure of its temper" (C.P.).

40. **Rapier.** A long pointed sword. It did not come into use in England till the close of the sixteenth century.

57. **"Who sets me else."** A metaphor from gambling. To set = to stake. To throw = to throw the dice. Who else challenges me? I am ready to have a match with him.

65. **Dishonourable boy.** Insulting and contemptuous, not descriptive. Fitzwater was thirty-one, and therefore could not well be described as "a boy."

84. **This.** According to Holinshed Aumerle threw down a hood which he had borrowed from a bystander.

91. **The death of Norfolk.** According to Holinshed the death of Norfolk occurred at Venice. Holinshed does not mention Norfolk as having taken part in the Crusades. Shakespeare's authority is probably Stow's "*Annals*," in which Norfolk is stated to have died at Venice on his return from Jerusalem.

107. Mark the character of York's loyalty. He is loyal to the office, not to the person, and readily transfers his loyalty to Bolingbroke when the latter becomes King.

137. **Prophesy.** Lines 137-149 are prophetic of the Wars of the Roses, which were caused by this act of usurpation on the part of Bolingbroke.

141. **Kin** = blood relationship. **Kindred** = our common human nature.

149. An allusion to the time of the Wars of the Roses. Many children and grandchildren of the generation of Henry IV.'s reign fought and perished in these wars.

152. According to Holinshed Richard was committed to the Abbot of St. Albans, not to the Abbot of Westminster. He was actually handed over to the Abbot of Westminster, but some months later, June, 1400, after he had been for some months in the Tower.

155-318. These lines forming the "deposition scene" do not appear in the quartos of 1597 and 1598 (see p. vii.).

255-7. Mark the emphasis on "*name.*" Shakespeare may have had in his mind the story circulated by the Bolingbroke faction that Richard was not the son of the Black Prince. According to Stow his real name was John, which was afterwards changed to Richard. The same authority, supported by a French chronicle adds that after his deposition Richard was styled Jehan (John) of Bordeaux.

264. **Sterling** (see Glossary p. 155).

283. **Ten thousand men.** Holinshed states that "there resorted daily to his court above ten thousand persons that had meat and drink there allowed them."

319. The Coronation took place on Monday, October 13th, St. Edward's Day.

334. **Plot.** The plot was "to kill the King (Bolingbroke) at Oxford x. ii. 99. The plot was conceived in the house of the Abbot of Westminster. The chief conspirators were, Carlisle, Aumerle, the Abbot of Westminster the Dukes of Surrey and Exeter, the Earl of Salisbury and Lord Despenser.

ACT V.

SCENE I.

2. **Tower.** Shakespeare follows the tradition that the Tower of London was built by Julius Cæsar (see p. 131 and xlii.).

11-13. The Queen likens Richard to
(1) The ruins of Troy, *i.e.* ruined greatness.
(2) An outline map, *i.e.* picture or image of honour.
(3) An inn, *i.e.* a temporary lodging. His reign had not been a long one.

Note that whilst Richard is likened to an inn, the Queen applies the vulgar epithet "alehouse" to Bolingbroke.

20. **Sworn brother.** The "*fratres jurati*" or sworn brothers of chivalry = knights who had mutually bound themselves to share each other's fortunes.

60. A prophesy of the rebellion of Northumberland in the reign of Henry IV.

80. **Hallow-mas** = All Saints' Day was November 1st. In Shakespeare's time, November 11th.

Short'st of day = December 21st.

88. **Near.** The last "near" in this line is comparative = the nearer.

41. **Aumerle that was.** Aumerle had been deprived of his dukedom, and was now known as Earl of Rutland. The deprivation was inflicted as a punishment of his supporting Richard's cause.
He was not York's son by the present duchess (see p. xxxvi.).

56. **Seal.** The seal would be attached by a slip of parchment to the bond which it attested, and thus might easily hang down accidentally from the vest.

90. **More sons.** Historically inaccurate. York had another son, Richard Earl of Cambridge, one of the characters in Henry V. He married Anne Mortimer, heiress of the line of Lionel Duke of Clarence, and was the father of Richard Duke of York, the rival of Henry VI.

97. **A dozen.** According to Holinshed there were nine conspirators, of whom six signed the bond.

98. **Interchangeably set down.** The bond between the six conspirators was divided into six parts. Each conspirator signed each of the separate parts. The six parts were then distributed among the six conspirators, each taking one part. Thus they bound themselves to each other.

SCENE III.

1. **Unthrifty son.** Prince Henry was then only twelve years of age. *Unthrifty* = good for nothing.

6. **Frequent** = resort. Intransitive (see p. 122).

80. **"The Beggar and the King."** An allusion to the ballad of King Cophetua given in Percy's "Réliques of Ancient English Poetry."

119. **Pardonne-moi** = pardonnez moi, "Excuse me." A polite manner of refusing a request. The *e* is sounded and *moi* pronounced *moy* rhyming with "*destroy*" in (l. 120).

124. **Chopping,** *i.e.* altering the sense of words, changing one meaning for another.

132. **Vantage.** Originally a military term denoting superiority of position.

137. **Trusty brother-in-law.** The Earl of Huntingdon. Elizabeth, sister of Bolingbroke, was his wife. He had been degraded from the Dukedom of Exeter, and so joined the conspiracy against Bolingbroke, who ironically terms him "*trusty*."

145. **Prove you true.** Aumerle from this time was loyal to the Lancastrian Kings. As Duke of York he was present at Agincourt, where he fell fighting.

SCENE V.

9. **This little world** = himself, his own body, which he likens to a world in itself, a *microcosmos*.

17. **Postern.** Literally "the back gate of a castle." Such a gate would be much smaller than the principal entrance. Hence here it means a low, narrow gateway.

50. **His numbering Clock.** A clock which counts the minutes and strikes the hours.

Richard proceeds to show how time makes him his clock.

The clock expresses time in three ways (1) the oscillation of the pendulum, (2) the movement of the hour and minute hands, (3) the striking of the hour. Richard works out the comparison thus:—

(1) **His sighs** = the jar of the pendulum—each oscillation denoting a second and marking or numbering it on the dial.

(2) **His eyes** = the dial or outward watch.

(3) **His fingers** = the hands of the clock, "the dial's point." His fingers wipe away his tears one by one as the hand of the clock passes over the numbers on the dial.

(4) **His groans** = the striking of the clock which tells the hour.

57. **Bell,** *i.e.* upon which the hour is struck.

60. **Jack o' the clock.** An automatic figure, worked by the clock which struck the hours and the quarters.

66. **Brooch.** An ornamental buckle worn in the hat.

67. **Royal.** A coin worth 10s.

88. **Noble.** A coin worth 6s. 8d. **Groat.** A coin worth 4d. (see Glossary). There is a play upon words (see p. 131). A Royal is worth just ten groats more than a Noble. This jest is said to have been borrowed from Queen Elizabeth. The story is that Mr. John Blower preaching before the Queen said, "My royal Queen," and shortly afterwards, "My noble Queen," when Elizabeth remarked, "What, am I ten groats worse than I was?"

SCENE VI.

The purpose of this scene is:—

(1) To exhibit Bolingbroke thoroughly and firmly established on the throne, for

(*a*) The conspiracy has been sternly repressed.

(*b*) "The grand conspirator," the Abbot of Westminster, is dead.

(*c*) "The buried fear." Richard is no longer to be dreaded—he is dead.

(2) To give a foreboding of the evils to come. The King feels the guilt of Cain is upon him, retribution will inevitably follow.

Thus the Play closes in a strain that recalls Carlisle's prophetic denunciation that the "woes are yet to come."

VERSIFICATION.

In this the lines laid down by Abbot in his Shakespearian Grammar have been followed somewhat closely.

(1) The ordinary line of **Blank Verse** or Iambic Pentameter consists of five feet (*Pentameter*) of two syllables, each with the accent on the second syllable.

Such a foot is called an *Iambus*.

"With heads' | and not' | with hands' | those whom' | you curse' || " (III. ii. 138).

"To come' | at trait' | ors' calls', | and do' | them grace || " (III. iii. 181).

"I wast' | ed time' | and now' | doth time' | waste me' || " (V. v. 49).

A foot with an accent on the first syllable is called a *Trochee*.

(2) **A Trochee often occurs, especially at the first foot of a line.**

"Mak'ing | the hard' | way sweet' | and de' | lectable' || " (II. iii. 7).

"It' is | my son,' | young Har' | ry Pe' | rcy' || (II. iii. 21).

"Bush'y | and Green' | I will' | not vex' | your souls' || " (III. i. 2).

"Speak' to | his gen' | tle hear' | ing kind' | commends' || " (III. iii. 126).

(3) **An extra syllable is frequently added before a pause, especially at the end of a line.**

"Observed' | his court' | ship to' | the com' | mon people' | " (I. iv. 24).

"Should run' | thy head' | from thy' | unrev' | (e) | rent shoulders' | " (II. i. 123).

"Which, for' | things true', | weeps things' | imag' | ināry || " (II. ii. 27).

"God save' | your maj' | esty ! and' | well met' | gentlemen' || " (II. ii. 41).

"He was' | not so' | resolved' | when last' | we spake' | tog'ether || " (II. iii. 29).

"And sent' | me o'er | by Berk' | ley to' | discov'er || " (II. iii. 33).

(4) **Unaccented Monosyllables.** Provided there be only one accented syllable there may be more than two syllables in any foot.—ABBOTT.

"I do' | beseech' | your maj'esty | impute' | his words || " (II. i. 141).

(5) **Two extra syllables are sometimes allowed, if unemphatic, before a pause, especially at the end of a line.**

"My liege', | old Gaunt' | commends' | him to' | your majesty' || (II. i. 147).

"In Ross' | and Will' | oughby' | want'ing | your com'pany | " (II. iii. 10).

"It must' | be grant' | ed I' | am Duke' | of Lancaster' || " (II. iii. 124).

"And, as' | I am' | a gentleman', | I cred' | it him' || " (III. iii. 120).

"To all' | his lands', | and sign'ories | when he's' | return'd' || " (IV. i. 89).

"Committ' | ed by' | your per' | son and' | your foll'owers || " (IV. i. 224).

"A doz' | en of' | them here' | have ta'en' | the sacrament' || (V. ii. 97).

(7) R frequently softens or destroys a following vowel (the vowel being nearly lost in the burr which follows the r).—ABBOTT.
"Harry Bol' | ingbroke' | doth hum' | bly kiss' | thy hand' ||" (III. iii. 104).

(8) Er, el and le final dropped or softened.
"Unc(le) ev' | en in' | the glass' | es of' | thine eyes' ||" (I. iii. 208).
or
"Un'cle | even in' | the glass' | es of' | thine eyes' ||" (I. iii. 208).
"Uncle' | for God's' | sake, speak' | comfort' | ab(le) words' ||" (II. ii. 76).
"The nob(les') | they are fled' | the com' | mons they' | are cold' ||" (II. ii. 88.)
"'Nobles' monosyllable dropping *'les.* They are = they're."
"Mak'ing' | the hard' | way sweet' | and de' | lectable' ||" (II. iii. 7).

(9) Whether and ever and similar words written and pronounced as one syllable.
"Reproach' | and dis' | solu' | tion hang' | eth over him' ||" (II. i. 258).
Over = o'er."
"I heard' | you say' | that you' | had rather' | refuse' ||" (IV. i. 15).

(10) I in the middle of a syllable, if unaccented, is frequently dropped.
"Like' a | false trait' | or and' | injur' | (i) ous villain' ||" (I. i. 91).
"Some' of | these branch' | es by' | the Des' | t(i)nies cut' | " (I. ii. 15).
"Whose youth' | ful sp(i)rit' | in me' | regen' | erate' | " (I. iii. 70).
"Rouse up' | thy youth' | ful blood', | be val(i)ant' | and live' ||" (I. iii. 83).
"For vi' | (o)lent fi' | res soon' | burn out' | themselves' ||" (II. i. 34).
"Rich men' | look sad' | and ruf' | f(i)ans dance' | and leap' ||" (II. iv. 12).
"Dogs eas(i)' | ly won' | to fawn' | on an' | y man' ||" (III. ii. 130).

(11) An unaccented syllable of a polysyllable is sometimes softened so as to be ignored.
"I do' | beseech' | your majesty' | impute' | his words' ||" (II. i. 141).

(12) Polysyllabic names often receive but one accent at the end of line in pronunciation.
"But Thom' | as, my' | dear lord', | my life', | my Gloucester' ||" (I. ii. 16).
"It must' | be grant' | ed I' | am Duke' | of Lancaster' ||" (II. iii. 124).

(13) The plural and possessive cases of nouns in which the singular ends in *s, se,* etc. are frequently written and pronounced without the extra syllable.
"As blanks' | benev'(o) | lences and' | I wot' | not what' ||" (II. i. 250).

(14) "R" and liquids in dissyllables are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant.—ABBOTT.
"Though Bol' | ing-broke's' | return' | to Eng' | (e) land' ||" (IV. i. 17).

(15) Words in which a light vowel is preceded by a heavy vowel or diphthong are frequently contracted—ABBOTT.

"Here' to | make good' | the boist' | (e)rous late' | appeal' || " (I. i. 4).
"Ill' in | myself' | to see', | and in thee' | seeing ill' || " (II. i. 94).
"Down, down' | I come' | like glist' | ering Pha' | eton' || " (III. iii. 178).
"Twice' for | one step' | I'll groan,' | the way' | being short' || " (V. i. 91.)

(16) "Est" in superlatives is often pronounced st after dentals and liquids—ABBOTT.

"Sent back' | like Hall' | ow mas' | or short'st' | of' day' || " (V. i. 80).
"And from' | the com' | mon'st crea' | ture pluck' | a glove' || " (V. iii. 17).

(17) A word repeated twice in a verse often receives two accents the first time, and one accent the second, when it is less emphatic the second time than the first. Or the word may occupy the whole of a foot the first time, and only part of a foot the second time—ABBOTT.

"Des'o | late des' | olate will' | I hence' | and die' || " (I. ii. 73).
"I hate' | the mur' | derer, love' | him mur' | dered' || " (V. vi. 40).

(18) On the other hand, when the word increases in emphasis, the converse takes place—ABBOTT.

"And let' | thy blows' | dou'bly | be doub' | (e) | led' || (I. iii. 80).

(19) "Er "final seems to have been sometimes pronounced with a kind of "burr" which produced the effect of an additional syllable—ABBOTT.

"It' is | my son', | young Har' | ry Pe' | rcy' || " (II. iii. 21).
"Bet'ter | far off' | than near', | be ne'er' | the ne'ar || " (V. i. 88).
"That mer' | cy which' | true pray' | er ought' | to have' || " (V. iii. 110).

(20) The termination "ion" is frequently pronounced as two syllables at the end of a line.

In such words as *soldier*, *physician*, etc., the *i* is sometimes pronounced.

In such words as *pageant*, *pleasure*, etc. the *e* is sometimes pronounced.

"This we' | prescribe' | though no' | physic' | ian' || " (I. i. 154).
"Deep mal' | ice makes' | too deep' | incis' | ion' || " (I. i. 155).
"Limps aft' | er, in' | base im' | itat' | ion' || " (II. i. 23).
"Dar'st with' | thy froz' | en ad' | monit' | ion' || " (II. i. 117).
"But by' | fair se' | quence and' | success' | ion' || " (II. i. 199).
"To see' | this bus' | iness' | To-mor' | row next' | " (II. i. 217).
"To tie' | thee to' | my strong' | correct' | ion' || " (IV. i. 77).
"Think'ing | his prat' | tle to' | be te' | dious' || " (V. ii. 26).
"The badg' | es of' | his grief' | and pa' | tience' || (V. ii. 33).

(21) Fear, dear, fire, etc., and other monosyllables ending in "r" or "re," preceded by a long vowel or diphthong, are frequently pronounced as dissyllables.

"Ma'ny | years' | of hap' | py days' | befall' || " (I. i. 20).
"Who, when' | they see' | the hour' | s ripe' | on earth' || " (I. ii. 7).
"O, who' | can hold' | a fi' | re in' | his hand' || (I. iii. 294).
"For vi' | (o)lent fir' | es soon' | burn out' | themselves' || " (II. i. 34).
"Which ti' | red ma' | jesty' | did make' | thee of'fer || " (IV. i. 178).

(22) **Monosyllabic Exclamations** are often pronounced as dissyllables.—ABBOTT.

"Stay' | the king' | hath thrown' | his war' | der down' ||" (I. iii. 118).
"What says' | he. Na' | y, no' | thing; all' | is said' ||" (II. i. 148).
"Yea' | my lord'. | How brooks' | your grace' | the air' ||" (III. ii. 2).

(23) **Monosyllables containing diphthongs and long vowels are often prolonged.**—ABBOTT.

"And long' | live Hen' | ry fou' | rth of' | that name' ||" (IV. i. 112).
"Yea, look'st' | thou pa' | le? Let' | me see' | the writ'ing ||" (V. ii. 57).

(24) **Monosyllables containing a vowel followed by "r" are often prolonged.**—ABBOTT.

"Of good' | old A' | braham' | Lords' | appel'lants ||" (IV. i. 104).

(25) **"E mute" pronounced. A trace of early English pronunciation.**—ABBOTT.

"We have' | whereupon' | the Earl' | of Wor' | cester' ||" (II. ii. 58).
"Your grace' | mistak' | es on' | ly to' | be brief' ||" (III. ii. 10).
"Speak' it | in French,' | King, say' | pardon' | ne moi' ||" (V. iii. 119).
Pardonne = French "*pardonnez*."

(26) **Accent.**

1. **Words in which the accent is nearer the end than with us.**

Envy'ing. "Until' | the heavens' | envy' | ing earth's' | good hap' ||" (I. i. 23).
Adverse'. "Of thy | adverse' | pernic' | ious en' | emy' ||" (I. iii. 82).
Aspect'. "And' for | our eyes' | do hate' | the dire' | aspect' ||" (I. iii. 127).
"I see' | thy griev' | ed heart': | thy sad' | aspect' ||" (I. iii. 209).
Exile.' "The date' | less lim' | it of' | thy dear' | exile' ||" (I. iii. 151).
"He short' | ens four' | years of' | thy son's' | exile' ||" (I. iii. 217).
Exiled.' "And not' | the king' | exiled' | thee: or' | suppose' ||" (I. iii. 283).
Per'spectives. "Like per' | spectives', | which, right' | ly gazed' | upon' ||" (II. ii. 18).
Presage.' "Farewell': | if heart's' | presag' | es be' | not vain.' ||" (II. ii. 142).
Reve'nues. "My man' | ors rents' | reve' | nues I' | forego' ||" (IV. i. 212).
Record.' "If thy' | offen' | ces were' | upon' | record' ||" (IV. i. 230).
Refuge.' "Who sit' | ting in' | the stocks' | refuge' | their shame' ||" (V. v. 26).
Sepul'chre. "Banish'd' | this frail' | sepul' | chre of' | our flesh' ||" (I. iii. 196).

2. **Words in which the accent is nearer the beginning than with us.**

De'lectable. "Mak'ing | the hard' | way sweet' | and de' | lectable'" (II. iii. 7).
Chas'tise. Now pris' | (o) ner to' | the pal' | sy chas' | tise thee' ||" (II. iii. 104).
Obs'cure. "A lit' | tle, lit' | tle grave', | an obs' | cure grave' ||" (III. iii. 154).

(27) **Examples of Elision.**

"Aim' d at' | your high' | ness, no' | invet' | (e)rate ma'lice ||" (I. i. 14).
"Sluiced out' | his in' | n(o)cent soul' | through streams' | of blood' ||" (I. i. 103).
"Which so' | rous'd' up | with boist' | (e)rous un' | tun'd drums' ||" (I. iii. 134).
"Will but' | remem' | b(e)r me what' | a deal' | of world' ||" (I. iii. 269).
"Should run' | thy head' | from thy' | unrev' | (e)rent shoulders' ||" (II. i. 123).
"But blood' | y with' | the en' | (e)mies of' | his kin' ||" (II. i. 183).
"As blanks' | benev' | (o)lences and' | I wot' | not what' ||" (II. i. 250).
"My heart' | this coven' | ant makes,' | my hand' | thus seals' it ||" (II. iii. 50).
"It maybe' | I will go' | with you': | but yet' | I'll pause' ||" (II. iii. 168).
"After your' | late toss' | ing on' | the break' | ing seas' ||" (III. ii. 3).
"Till thou' | the lie' | giv(er) and' | that lie' | do lie' ||" (IV. i. 68).

(28) **Alexandrines.**

An Alexandrine is a line with six accents.

A proper Alexandrine such as—
"And now' | by winds' | and waves' | my life' | less limbs' | are tossed' ||"
—Dryden—is rarely found in Shakespeare—ABBOTT.
Instances in Richard II. are—
"More than' | your lord's' | depart' | ure weep' | not more's' | not seen' ||" (II. ii. 25).
"He was' | not so' | resolved' | when last' | we spake' | together' ||" (II. iii. 29).
"Hath power' | enough' | to serve' | our turn'. | But who' | comes here' ||" (III. ii. 90).
"How dares' | thy harsh' | rude tongue' | sound this' | unpleas' | ing news' ||" (III. iv. 74).
"I see' | some sparks' | of bet' | ter hope,' | which el' | der years' ||" (V. iii. 21).

(29) **Apparent Alexandrines.**

"As near' | as I' | could sift' | him on' | that argument' ||" (I. i. 12).
Here in the last foot there are two extra syllables, one of which is slurred.
"For anci' | ent quarrels', | and quite' | lost the' | ir hearts' ||" (II. i. 248).
Drop the "i" in ancient. Pronounce "quarrel" as a monosyllable, and lengthen "their."
"Reproach' | and dis' | solu' | tion hang' | eth over him' ||" (II. i. 258).
Pronounce "over" as "o'er," and the last foot becomes three syllables of which one is slurred.
"*Sirrah*,
Get thee' | to Plash' | y to' | my sis' | ter Glou'cester ||" (II. ii. 90).
Make "Sirrah" interjectional, and apply (12) to Gloucester.
"By sight' | of what' | I have' | your no'b | le company' ||" (II. iii. 18). (see 5).
"I had thought', | my lord', | to have learned' | his health' | of you' ||" (II. iii. 24).
I had thought = I'd thought. To have learned = t' have learn'd

"A hap' | py gentleman' | in blood' | and lin' | eaments' ||" (III. i. 9).
"Hath seized' | the waste' | ful King'. | (O,) what pit' | y is it' ||" (III. iv. 55).

Abbott regards the ejaculation 'O' as not part of the verse, and pronounces "*is it*" as *is't*.

So. "And he' | himself' | not present'. | (O,) forfend' | it God' ||" (IV. i. 129).
"To bur' | y mine' | intents' | but al' | (so) to effect' ||" (IV. i. 329).
"*Also to effect*" = als' t'effect.
"Did scowl' | on gen' | tle Rich' | ard, no' | man cried' ||
'*God* save him'" (V. ii. 28).

If we regard "*God save him*" as an interjectional line, the Alexandrine can be avoided.

York. "I fear' | I fear',—
Duch. What should' | you fear' ||
'*Tis* | noth'ing | but some' | bond, that' | he has' | enter'd into' ||" (V. ii. 64-65).

Abbott transposes '*Tis i.e.* "*it is*" to preceding line, completes that line and avoids an Alexandrine.

"*I do*' | beseech' | you par' | don me', | I may' | not show it' ||" (V. ii. 70).

Abbott omits "*I do*" entirely and thus avoids an Alexandrine.

"Now by' | mine hon' | our by' | my life' | by my troth' ||" (V. ii. 78).

Slur the last "my" thus' *by-m'-troth*."

"*Away*' | fond wom' | an, and were' | he twen' | ty times' | my son' ||" (V. ii. 101).

We can save an Alexandrine by taking "*away*" as interjectional.

"But' for | our trust | y brother'- | in-law | and the abbot' ||" (V. iii. 137).

Brother is a monosyllable. And the abbott = and th' abbot.

"*Have* I' | no friend' | will rid' | me of' | this liv' | ing fear' ||" (V. iv. 2).

Abbott adopts the device of making "*Have I*" interjectional, thus leaving it out of the line. This appears a somewhat forced method of avoiding an Alexandrine.

(30) **Many apparent Alexandrines are Trimeter Couplets or two verses of three accents each.**

North. "Why, is he not with the queen?"
Percy. "No, my good lord; he hath forsook the court" (II. iii. 25).

Scan thus.

North. "Why," (an interjectional line).
"Is he' | not with' | the queen'? ||"
Percy. "*No, my*' | *good lord*' ||" (amphibious)
"He hath' | forsook' | the court."

"Condemns' | you to' | the death'. | See them' | deliv' | er'd over' ||" (III. i. 29).
"In this' | your cous' | in's death' |
Prin'ces | and nob' | le lords' ||" (IV. i. 19).
"Found truth' | in all' | but one': | I in' | twelve thou' | sand none' ||" (IV. i. 171).
"His eyes' | do drop' | no tears': | his pray' | ers are' | in jest' ||" (V. iii. 101).

(31) **Lines with four accents.**

"Mar'shal | ask yon' | der knight' | in arms' || " (I. iii. 26).

There is a marked pause ere the king speaks. This is emphasized by the omission of a foot in this line.

"Think not' | the king' | did ban' | ish thee' || " (I. iii. 279).

Some Editors supply "Therefore," but the pause marks the change of thought in Gaunt's mind.

"We did' | observe' || Cousin' | Aumerle' || " (I. iv. 1).

Richard turns from speaking to Bagot, etc., to address Aumerle, hence the pause.

"Gent(le) | men', | will you' | go mus' | ter men' || " (II. ii. 108).

"Gent(le)men', | go, mus | ter up' | your men' || " (II. ii. 118).

"Than your' | good words' || But who' | comes here' || " (II. iii. 20).

"Har'ry | how fares' | your uncle' || " (II. iii. 23).

"Stands' for | my bounty'. | But who' | comes here' || " (II. iii. 67).

"But stay' | here come' | the gar' | deners' || " (III. iv. 24).

(32) Amphibious section. When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, amphibious. Thus :—

"1*st Lady*. Madam we'll' | tell tales.
Queen. *Of sor'* | *row or'* | *of joy?*
1*st Lady*. Of ei' | ther, madam' || " (III. iv. 10-11).

EXAMPLES OF IRREGULAR SCANSION.

"A re' | creant' | and most' | degen' | (e)rate traitor' || " (I. i. 144).

"Lord Marshal' | command' | our off' | icers' | at arms' || " (I. i. 204).

Slur the "r," thus making "Marshal" a monosyllable.

"That which' | in mean' | men we' | entit' | le pat(i)ence' || " (I. ii. 33).

Suppress the "*i*," then patience becomes two syllables as under 3.

"Why then' | I wi' | ll Fa' | re well', | old Gaunt' || " (I. ii. 44).

Lengthen both "will" and "Fare" (see 24 and 22).

"Har'ry | of Here' | ford Lan' | caster' | and Derby' || " (I. iii. 100).

"And I' | from heav' | en ban' | ish'd, as' | from hence' || " (I. iii. 203).

"Many would' | the word' | farewell' | have length | en'd hours' || " (I. iv. 16).

Pronounce "**Many**" as a monosyllable.

"And qui' | te lost' | their hearts': the nob' | les he' | hath fined' || " (II. i. 247).

Quite is a dissyllable. The line is a Trimeter Couplet, not an Alexandrine.

"That which' | his nob(le)' | ancest(or)s' | achiev'd' | with blows' || " (II. i. 254).

"That Har' | ry, Duke' | of Hereford', | Rainold' | Lord Cobham' || " (II. i. 279).

"Sir John' | Norbery', | Sir Rob' | ert Water'ton | and Fran' | cis Quoint || " (II. i. 284).

"We have'. | Whereupon' | the Ea'rl | of Wor' | cester' || " (II. ii. 58).

Whereupon as a dissyllable = wher'pon. Worcester—a trisyllable.

"What,' | are there' | no posts' | despatched' | for Ireland' || " (II. ii 103).

What is emphatic, and is lengthened out.

"Persuades' | me it is oth' | erwise' : | Howe'er' | it be" || " (II. ii. 29).

Me it is otherwise = m 'tis otherwise, *i.e.* delete "*me*" and contract "it is" = 'tis.

"Come sis' | ter cous' | (in), I would say' : | pray par | don me' || " (II. ii. 105).

I would say = I'd say.

"And in it' | are the lords' | of York' | Berk'eley | and Sey'mour || " (II iii. 55).

"The King' | repos' | eth all' | his con' | f(i)dence in thee' || " (II. iv. 6).

"Than Bol' | in◡broke's' | return' | to Eng' | (e) land' || " (IV. i. 17).

Pronounce "*England*" as a trisyllable.

"Prevent | it, (re) sist' | it, let' | it not' | be so' || " (IV. i. 148).

So Abbott, by dropping the prefix *re* and pronouncing 'sist.

But others drop "it" in each case as unemphatic, and lengthen "*let*" as emphatic.

"Prevent' it | Resist' it | ; let' | it not' | be so || " (IV. i. 148).

"Their watches' | on unto' | mine eyes,' | the out' | ward watch' || " (V. iv. 52).

RHYME.

"Rhyme is often used as an effective termination at the end of a scene, when the scenery was not changed or the arrangement was so defective that the change was not easily perceptible; it was, perhaps, additionally desirable to mark a scene that was finished."

"Rhyme was also used in the same conventional way to mark an *aside*, which otherwise the audience might have great difficulty in knowing to be an aside"—ABBOTT.

The Play of *Richard II.* contains so many rhymed couplets that it is very difficult to ascertain if a rhymed couplet at the end of a scene is intended to mark the conclusion of that scene.

The following scenes conclude in rhymed couplets (not preceded by other rhymed couplets):—I. iii.; IV. i.; V. iv.

I. iv., V. ii. do not end in rhymed couplets.

PROSE.

"Prose is not only used in comic scenes; it is adapted for letters (*M. of V.* IV. i. 149-166), and on other occasions where it is desirable to lower the dramatic pitch: for instance, in the more colloquial parts of the household scene between Volumnia and Virgilia (*Coriolanus* I. iii.), where the scene begins in prose, then passes into verse, and returns finally to prose. It is also used to express frenzy (*Othello* IV. i. 33-44), and madness (*Lear*, IV. vi. 130); and the higher flights of the imagination" (*Hamlet*, II. ii 310-320)—ABBOTT.

Shakespeare makes no use of prose in *Richard II.*

Even the gardener's scene (III. iv.), which might have been expected to have been written in prose, is in verse. The tragic references to the wretched state of the government render prose entirely unfitted to the nature of the theme.

THE ENGLISH OF SHAKESPEARE.

The Student should study the language of a play mainly with the object of contrasting Elizabethan and Victorian English. The English of Shakespeare is the English of the Elizabethan period. So many of the so-called grammatical errors are not errors at all, but simply the language of the Period.

The Chief Characteristics of Elizabethan English are :

1. Its transitional character.

   Early English is marked by *inflections*.
   Modern English is marked by the comparative *absence of inflections*.
   Elizabethan English comes between the two.

2. Clearness, Vigour, Emphasis.
3. Brevity.
4. The Interchangeability of the Various Parts of Speech.
5. The Introduction of New Words, caused

   (*a*) By increased intercourse with foreign nations. Maritime progress had brought the nation in contact with foreign countries, and had developed new ideas. Hence the coming of new words and phrases.

   (*b*) The great revival of classical studies caused the introduction of words derived from the Latin and Greek languages.

Elizabethan writers did not hesitate to sacrifice grammatical accuracy to clearness and brevity.

We must note also that the Plays were intended to be spoken, not written. The vigour and fire, which are such marked characteristics of the Plays of Shakespeare, would have been lost had the author aimed at producing grammatical accuracy and precise syntax.

The following lists give illustrations of these characteristics of the language of Shakespeare as found in the present Play.

I. INTERCHANGEABILITY OF PARTS OF SPEECH.

Not only shall we find adjectives for adverbs, nouns as verbs, etc.; but abstract words used in a concrete sense, transitive verbs used intransitively, and many other free methods indicative of the use of the Period. Some examples are:—

1. Adjectives.

(*a*) Used interchangeably as Adverbs.

"Sprightfully and *bold*" (I. iii. 3) = boldly.
"And furbish *new* the name of Gaunt" (I. iii. 76) = newly, anew.
"Old John of Gaunt is *grievous* sick" (I. iv. 55) = grievously.
"A prophet *new* inspired" (II. i. 31) = freshly.
"In war was never lion raged more *fierce*" (II. i. 173) = fiercely.
"We see the wind sit *sore* upon our sails" (II. i. 265) = heavily.
"Disfigured *clean*" (III. i. 10) = entirely.

"And with uplifted arms is *safe* arrived" (II. ii. 50) = safely.
"Strive to speak *big*" (III. ii. 114) = as if they were important.
"Enfranchisement *immediate* on his knees" (III. iii. 114) = immediately.
"I'll give, and *willing* too" (III. iii. 206) = willingly.
"In that *dead* time" (IV. i. 10) = deadly.
"Or are we *like* to have" (V. ii. 90) = likely.

(*b*) **Used interchangeably as Nouns.**
"As much *good* stay with thee" (I. ii. 57) = prosperity (see I. iii. 300).
"That age and *sullens* have" (II. i. 139) = a sullen disposition.
"I play the torturer, by *small* and *small*" (III. ii. 198).

(*c*) **Used interchangeably as Verbs.**
"Each day still *better* (make better) other's happiness (I. i. 22).
"*Undeaf* his ear" (II. i. 16).
"By you *unhappied* (made unhappy) and disfigured clean (III. i. 10).

(*d*) **Idiomatic uses of the Adjective,** *e.g.* **as genitive of a substantive.**
"*Feeble* wrong" (I. i. 191) = insult inflicted through my weakness.
"*Banish'd* years" (I. iii. 210) = years of banishment.
"A *partial* slander" (I. iii. 241) = false accusation of partiality.
"Redeem from *broking* pawn" (II i. 293) = pledge held by a pawnbroker.
"The *absent* time" (II. iii. 79) = time of absence.
"*Last living* leave" (V. i. 39) = last parting in life.

2. Adverbs.

(*a*) **Used interchangeably as Adjectives.**
"Thy *sometimes* brother's wife" (I. ii. 54) = late, now dead.

3. Nouns.

(*a*) **Used interchangeably as Adjectives.**
"Like a *traitor* coward" (I. i. 102).
"Such *neighbour* nearness" (I. i. 119).
"*Companion* grief" (I. ii. 55).
"*Companion* peers" (I. iii. 93).
"Sweet *infant* breath" (I. iii. 133).
"Whose *venom* sound" (II. i. 19).
"Your *vassal* hands" (III. iii. 89).
"*Sunshine* days" (IV. i. 221).
"A *mockery* king" (IV. i. 260).
"The *triumph* day" (V. ii. 66).

(*b*) **Used interchangeably as Adverbs.**
"Should *nothing* privilege him" (I. i. 120).

(*c*) **Used interchangeably as Verbs.**
"*Grace* me no grace, nor *uncle* me no uncle" (II. iii. 87).
"And *threat* the glory of my precious crown" (III. iii. 90).
"And *cloister* thee in some religious house" (V. i. 23).
"I will not *peace*" (V. ii. 81).
"Who sitting in the stocks *refuge* their shame" (V. iv. 26).

4. Verbs.

(*a*) **Used interchangeably as Nouns.**
"Doth more solicit me than your *exclaims*" (I. ii. 2) = exclamations.
"Call it a *travel*" (I. iii. 262) = a journey.
"I send to her my kind *commends*" (III. i. 38) = commendations.
"Speak to his gentle hearing kind *commends*" (III. iii. 126) = commendations
"If heart's *presages* be not in vain" (II. ii. 142) = forebodings.

(*b*) **Intransitively used interchangeably with Transitive.**
"Cousin of Hereford, what dos't thou *object*" (I. i. 28).
What is the direct object of "*object*."

"It must be great that can *inherit* us" (I. i. 85).
Inherit us = cause us to possess.
"Since we can not *atone* you" (I. i. 202) = reconcile.
"Will but *remember* me, what a deal of world" (I. iii. 269) = remind.
"Since presently your souls must *part* your bodies" (III. i. 3) = part from.
"Might have *retired* his power" (II. ii. 46).
"Which false hope *lingers* in extremity" (II. ii. 72) = causes to linger.
"*Scoffing* his state" (III. ii. 163) = mocking at.
"And they shall *lodge* the summer corn" (III. iii. 162) = level.
"It doth *remember* me the more of sorrow" (III. iv. 13) = remind.
"Here she did *fall* a tear" (III. iv. 104) = let fall.
"*Streaming* the ensign of the Christian cross" (IV. i. 94).
"Brands will *sympathize* the heavy accent, etc." (V. i. 46) = will sympathize with.
"Where shivering cold and sickness *pines* the clime" (V. i. 77) = causes to pine.

(*c*) Transitive used interchangeably with intransitive.

"And we will *make* for Ireland presently (I. iv. 52) = set out.
"Let not to-morrow then *ensue* to-day" (II. i. 197) = follow, succeed.
"Which *shows* like grief itself" (II. ii. 15) = appears.
"Northumberland, say thus the king *returns*" (III. iii. 121) = replies.
"Disorder, horror, fear, and mutiny, shall here *inhabit* (IV. i. 143).
"The love of wicked friends *converts* to fear" (V. i. 66) = changes.
"For there, they say, he daily doth *frequent*" (V. iii. 6).

5. Abstract words used in a concrete sense.

"This *slander* of his blood" = *slanderer* (I. i. 113).
"Three parts of that *receipt*" = money received (I. i. 126).
"Of the world's *ransom*, blessed Mary's son" (II. i. 56) = ransomer.
"And plague *injustice* with the pains of hell" (III. i. 34) = unjust men.
"To upstart *unthrifts*" (II. iii. 122) = unthrifty persons.
"I will be his *conduct*" (IV. i. 157) = conductor.
"And *barbarism itself* have pitied him (V. ii. 36) = even barbarians.
"This living *fear*" (V. iv. 2.) = object of his fear.
"That brings me food to make *misfortune* live (V. v. 71) = a person in misfortune.
"Thy buried *fear*" (V. vi. 31) = object of thy fear.

II. BREVITY AND EMPHASIS.

The desire for brevity will explain many omissions. Principal illustrations are:—

1. Omission of the relative.

"As well appeareth by the cause (*for which*) you come" (I. i. 26).
"The bitter clamour of two eager tongues"
"(*That*) can arbitrate the cause betwixt us twain" (I. i. 49-50).
"Alas, the part (*which*) I had in Woodstock's death" (I. ii. 1).
"In war was never lion (*which*) raged more fierce" (II. i. 173).
"That (*which*) is worse" (II. ii. 52).
"The task (*which*) he undertakes" (II. ii. 145).
"Is near the hate of those (*who*) love not the king" (II. ii. 128).
"The worst is worldly loss (*which*) thou can's't unfold" (III. ii. 94).
"Some haunted by the ghosts (*which*) they have deposed" (III. ii. 158).
"That power (*which*) I have, discharge" (III. ii. 211).
"There lies two kinsmen (*who*) digged their graves" (III. iii. 169).
"Pray God the plants (*which*) thou graft'st may never grow" (III. iv. 101).
"The cares (*which*) I give, I have" (IV. i. 198).
"No, not that name (*which*) was given me" (IV. i. 256).
"Have I no friend (*who*) will rid me of this living fear" (V. iv. 2).
"I hate the murderer, love him (*who is*) murdered" (V. vi. 40).

2. Omission of the verb of motion.

"I must (*go*) to Coventry" (I. ii. 56).
"Will I (*go*) hence, and die" (I. ii. 73).
"We will (*go*) ourself in person to this war" (I. iv. 42).
"We will (*set out*) for Ireland" (II. i. 218).
"I will (*go*) to Ireland to his majesty" (II. ii. 141).
"Let them (*go*) hence" (III. ii. 217).
"You must (*go*) away to France" (V. i. 54).
"I will (*go*) unto the king" (V. ii. 84).
"He would (*go*) unto the stews" (V. iii. 16).

3. Omission of preposition with the verb of motion.

"Let's all go (*to*) visit him" (I. iv. 63).
"Your souls must part (*from*) your bodies" (III. i. 3).
"Gentlemen will you go (*to*) muster men" (II. ii. 108).
"I will go (*to*) root away" (III. iv. 37).
"Peace shall go (*to*) sleep with Turks and infidels" (IV. i. 139).

Emphasis is denoted.

1. **In the Double Negative.** The Double Negative is of common use in early English to denote emphatic negation:

"*Nor never* look upon each other's face" (I. iii. 185).
"*Nor never* write, regret, nor reconcile" (I. iii. 186).
"*Nor never* by advised purpose meet" (I. iii. 188).
"*Nor* strive *not* with your breath" (II. i. 3).
"*Nor no* man's lord" (IV. i. 255).
"I know not, *nor* I greatly care *not*" (V. ii. 48).
"*Nor* shall *not* be the last" (V. iv. 25).
"Where *no* man *never* comes" (V. v. 70).

2. In Double Comparatives and Superlatives.

"Against the envy of *less happier* lands" (II. i. 49).
"Thy death-bed is no *lesser* than thy land" (II. i. 95).
"The waste is no whit *lesser* than thy land" (II. i. 103).
"Or *lesser* than my name" (III. iii. 107).

3. In the Repetition of the Subject.

"Your husband (he) is gone to save far off" (II. ii. 80).
"The nobles (they) are fled, the commons (they) are cold" (II. ii. 88).
"King Richard (he) is in the mighty hold" (III. iv. 83).
"Thoughts tending to ambition, (they) do plot" (V. iv. 18).
"We have a rebundant object in III. iii. 61."
"March on, and mark King Richard how he looks."

III. WE MAY NOTE ALSO:

1. The use of the Nominative Absolute.

The absolute case in Greek is the Genitive; in Latin the Ablative; in Anglo-Saxon, the Dative. Shakespeare in the transition period drops the inflection but retains the idiom.

The use of the Nominative Absolute by Elizabethan writers is explained by the use of the Dative Absolute in Early English.

"That (*being*) away,
Men are but gilded loam, or painted clay" (I. i. 178-9).
"Six frozen winters (*being*) spent" (I. iii. 211).
"But, *dead*, thy kingdom cannot buy my breath" (I. iii. 232).
Dead = thou being dead.
"Joy (*being*) absent, grief is present for that time" (I. iii. 259).

"It is too little, *helping him to all*" (V. i. 61).
"Twice for one step I'll groan, *the way being short*" (V. i. 91).
"*His face still combating* with tears and smiles" (V. ii. 32).
"(*Thou*) giving him breath" (V. iii. 72).
"This fester'd joint (*being*) cut off, the rest rest sound" (V. iii. 85).

2. The use of the Dative Case.

"That speaks thy words again to do *thee* harm" (II. i. 231).
"And do *thee* favours with my royal hands" (III. ii. 11).
"Attorneys are denied *me*" (II. iii. 134).
"It stands your grace upon to do *him* right" (II. iii. 138).
"Than can my care-tuned tongue deliver *him*" (III. ii. 92).
"Beshrew *thee*, cousin" (III. ii. 204).
"Till they have fretted *us* a pair of graves" (III. iii. 167).

3. The use of "*His*" with a neuter noun where we now use "its."

The neuter possessive "*its*" is of a later date than Shakespeare's time, when it was just beginning to be used. The Anglo-Saxon possessive form both in the masculine and the neuter gender was "*his*."

"And spit it bleeding in *his* high disgrace" (I. i. 194).
His refers to "*fear*" in l. 193.
"From *his* native residence" (II. i. 119) (Referring to "*blood*").
"*His* ravenous sense" (III. ii. 13). (Refers to "earth" l. 12).
"Sweet love, I see, changing *his* property" (III. ii. 135).
"Keeps Death *his* court" (III. ii. 162). ("*Death*" is personified).
"Into *his* ruin'd ears" (III. iii. 34). ("*His*" refers to "Castle" l. 32)
"What a face I have,
Since it is bankrupt of *his* majesty" (IV. i. 266-7).
"Hath held *his* current and defiled himself" (V. iii. 63).

Here "*stream*" l. 62 is personified.

4. The frequent non-agreement of the verb with the subject.

(*a*) A singular verb *with a* plural nominative.

"What *is* six winters? they are quickly gone" (I. iii. 260).

What is emphatic, and so the verb is attracted to agree with it. The length of the exile, not the number of years, is the idea of the speaker.

"Reproach and dissolution *hangeth* over him" (II. i. 258).

When the two nouns express a singular idea, Shakespeare generally uses a singular verb. "*Reproach and dissolution*" = the disgrace of bankruptcy.

"How near the tidings of our comfort *is*" (II. i. 272).

Tidings is not plural, but singular like "*news*."

"Each substance of a grief hath twenty *shadows*,
Which *shows* like grief itself" (II. ii. 14-15).

Shows is singular to agree with the sense of the passage. "Each of which" is virtually the subject of the verb.

"Whom both my *oath*
And *duty bids* defend" (II. ii. 112-113).

A single idea is expressed. Oath and duty = oath of duty; oath of allegiance.

"Whom *conscience* and thy *kindred bids* to right" (II. ii. 115).

A single idea is expressed. Conscience and my kindred = the consciousness of my close relationship to King Richard.

"These high wild *hills*, and rough uneven *ways*,
Draws out our miles, and *makes* them wearisome" (II. iii. 4-5).

Both nouns are plural, so this passage is most probably an instance of the old third person plural in—s.

Otherwise we must take the verbs as singular agreeing with the sense, *i.e.*, the rough uneven road over the high wild hills.

"*Is Bushy, Green*, and the *Earl of Wiltshire* dead" (III. ii. 141).

When the subject is yet future the speaker may well begin with the singular verb, and then find himself mentioning more than one subject in which case the verb should have been plural.

"There *lies* two kinsmen" (III. iii. 169).

Hic jacet = here lies, is a common inscription on tombstones. Richard is proposing an epitaph over the two graves.

Or, we may compare the French use of *il y a*.

"*Sorrow and grief* of heart
Makes him speak fondly" (III. iii. 184-5).

An example of two nouns expressing a single idea = grievous sorrow.

"Where shivering cold and sickness *pines* the clime" (V. i. 77).

Singular verb because the double subject conveys one idea, *i.e.*, cold, producing sickness.

(*b*) A plural verb *with a* singular nominative.

"Put we our quarrel to the will of *heaven*;
Who, when *they see* the hours ripe on earth" (I. ii. 6, 7).

"Who" and "they" refer to heaven, which is singular in form; but Heaven must be regarded as plural; as generally in Shakespeare.

Examples are (Ham. III. iv. 173); (Othello IV. ii. 17).

"What store of parting tears *were* shed" (I. iv. 5).

The verb is attracted to agreement with "*tears*," the nearest noun.

"Where no venom else,
But only they *have* privilege to live" (II. i. 157-8).

Venom is the subject of the verb "*have*," which is, however, plural number, attracted to agree with the nearer nominative "*they*."

"*Have* ever made me sour my patient cheek" (II. i. 169).

Though there are a number of singular subjects separated by a negative conjunction, the idea is that of the cumulative force of many reasons pressing upon York, *all* of which he has successfully resisted—hence the plural verb.

5. Verbs used with reflexive pronouns.

"Where then, alas, may I *complain myself*" (I. ii. 42).
"I *fear me*, never" (II. ii. 149).
"But I *bethink me* what a weary way" (II. iii. 8).
"I *fear me*, noble lord" (III. ii. 67).
"The banish'd Bolingbroke *repeals himself*" (II. ii. 49).
"And toil'd with works of war, *retired himself*" (IV. i. 96).
"*Withdraw yourselves* and leave us here alone" (V. iii. 26).
"*Arm us*" (V. iii. 48).
"I do *repent me*" (V. iii. 52).

We may note the Grammatical Peculiarities in the following:

I. i. 22. Other's = of the others. Other is plural. Other's is possessive plural.

I. i. 90. The which. On the use of "the" with "which" compare the French "*le*quel." "Which" is here to be considered as an indefinite adjective (see also I. i. 173, I. ii. 39).

I. i. 104. Which blood. An instance of a repeated antecedent (*blood*) for the sake of definiteness. This can be done with "*which*," because "*which*" was originally an adjective.

I. i. 109. Pitch, Cognate accusative, the object of "*soars*."

I. i. 173. Which. The antecedent is "*his*". *His heart-blood.* The heart-blood of him. "*Which*" is often used with a personal antecedent, *e.g.* "Our Father, *which* art in heaven."

I. i. 205. Be ready. "Be" can be parsed in two ways.
(1) Imperative, then the sentence "Be ready, etc.," is a noun sentence the direct subject of "command" (l. 204).
(2) *Infinitive* = command (them) (to be) ready.

I. ii. 6. Put we = Let us put. Subjunctive, used optatively.

I. ii. 39. The which (see I. i. 90).

I. ii. 47. Sit = Let them sit. Subjunctive, used optatively.

I. ii. 50. Be = Let them be. Subjunctive, used optatively.

I. iii. 23. Defending, verbal noun. The definite article is omitted.

I. iii. 27. Who = and I (Abbott 263) (see also I. iii. 36).

I. iii. 91. More is redundant.

I. iii. 165. That. The antecedent is contained in "*his*" in preceding line. *His hands* = the hands of him.

I. iii. 243. To make. Gerundial infinitive = in making.

I. iii. 201. If I were traitor. The omission of the article "a" gives the noun "*traitor*" an adjectival force = traitorous—(Abbott).

I. iii. 204. All too soon. "All" is used adverbially (see also II. i. 27).

I. iii. 244. To make, gerundial infinitive = in making.

I. iii. 286. What *thy soul holds dear, imagine it.* "What" is here relative pronoun of which the antecedent is "*it*." In early English "*what*" was the neuter interrogative, and indefinite neuter relative—(Abbott 251-252).

I. iv. 22. Come. Subjunctive in an indirect question.

II. i. 85. To mock. Gerundial infinitive = in mocking.

II. i. 94. To see, explanatory or dative infinitive.

II. i. 202. Letters patents. We should now write *letters patent*. The phrase is derived from the Norman French—hence the plural form of the adjective in agreement with the substantive.

II. i. 211. I'll not be by the while. "While" was originally a noun meaning "time."

II. i. 300. Hold out my horse. Subjunctive, used optatively = Let my horse hold out.

III. ii. 4. Needs must I like it well. "Needs" is an adverb modifying "like" = of necessity, *i.e.* I must of necessity like it well.

III. ii. 5. To stand, gerundial infinitive = in standing.

III. ii. 64. Near. Comparative.

II. ii. 31. "So heavy sad, as—makes me." "As" is equivalent to a relative. The antecedent is implied though not expressed = I feel such sadness as.

II. ii. 95. To report, gerundial infinitive = by reporting.

II. iii. 61. Which "treasures" (l. 60) is the antecedent.

II. iii. 62. Love, an instance of the ellipsis of the sign of the possessive = "shall be your *love's* and labour's recompense."

II. iii. 94. Pale-faced visages. Proleptic, conveying the action of the verb.

III. iii. 191. To make, gerundial infinitive = in making.

III. iii. 192. "Me rather had," Abbott explains thus: "In Chaucer and earlier writers," preference is expressed, not by our modern "I had," or would rather (*i.e.* sooner), but by "(To) me (it) were lever (Germ. *lieber*)" *i.e.* "more pleasant." Me is dative.

There is a confusion of two idioms, "I lever had," and "me lever were." "Me rather had" is a combination of both idioms. The modern equivalent is "I had rather."

IV. i. 126. "Let best beseeming me." An absolute clause = it beseeming or befitting me best.

IV. i. 300. That. The antecedent is contained in "thy" = *the bounty of thee* that giv'st; hence the verb is in the second person singular.

V. i. 31. To be o'erpowered, gerundial infinitive = at being overpowered.

V. i. 88. *Than near, be ne'er the* near = *nearer, nigher* comparative as in (III. ii. 64).

V. iv. 8. "*As* who *should say*." Who is an indefinite pronoun = any one, *i.e.* as if any one should say.

V. v. 64. That. The antecedent to that is implied in "his." "His heart" = the heart of him.

Under this head we may note certain Participle forms.

PARTICIPLES.

Bestrid = bestridden (V. v. 79).
Broke = broken (II. ii. 59; III. i. 13).
Broke = broken (V. v. 43).
Eat = eaten (V. v. 85).
Forgot = forgotten (II. iii. 36-37).
Forsook = forsaken (II. iii. 26).
Help = helped (V. v. 62).
Hid = hidden (III. ii. 37).
Mistook = mistaken (III. ii. 174).
Shook = shaken (IV. i. 163).
Spoke = spoken (I. i. 77).
Stricken = struck (V. i. 25).
Trod = trodden (II. iii. 126).
Unbegot = unbegotten (III. iii. 88).
Unbroke = unbroken (IV. i. 215).
Writ = written (II. i. 14).

6. The use of compound words.

Elizabethan writers freely coined compound words in order to express their meaning, and in doing so did not follow rules which would be observed now.

COMPOUND WORDS.

Examples of compound words are

"All-hating" (V. v. 66).
"Beggar-fear" (I. i. 189).
"Coronation-day" (V. v. 77).
"Crest-fallen" (I. i. 188).
"Daring-hardy" (I. iii. 44).
"Death-bed" (II. i. 95).
"Demi-paradise" (II. i. 42).
"Distaff-women" (III. ii. 118).
"Double-fatal" (III. ii. 117).
"Eagle-winged" (I. iii. 129).
"Hard-favour'd" (V. i. 14).
"Harsh-resounding" (I. iii. 135).
"Heavy-gaited" (III. ii. 15).
"High-stomach'd" (I. i. 18).
"Home-bred" (I. iii. 187).
"Home-return" (I. iii. 267).
"Ill-erected" (V. i. 2).
"Keeper-back" (II. ii. 70).
"Lean-look'd" (II. iv. 11).
"Life-harming" (II. ii. 3).
"Long-parted" (III. ii. 8).
"Maid-pale" (III. iii. 98).
"Make-peace" (I. i. 160).
"Oil-dried" (I. iii. 221).
"Out-dared" (I. i. 190).
"Oyster-wench" (I. iv. 31).
"Party-verdict" (I. iii. 234).
"Plume-pluck'd" (IV. i. 108).
"Pupil-like" (V. i. 31).
"Rival-hating" (I. iii. 131).
"Sea-walled" (III. iv. 43).
"Self-mould" (I. ii. 23).
"Sky-aspiring" (I. iii. 130).
"Soon-believing" (I. i. 101).
"Still-breeding" (V. v. 8).
"Ten-times-barred-up" (I. i. 180).
"Thrice-gracious" (II. ii. 24).
"Time-bewasted" (I. iii. 221).
"Time-honoured" (I. i. 1).
"Well-disposed" (II. i 206).
"Well-graced" (V. ii. 24).
"Wrath-kindled" (I. i. 152).

7. Many words have changed either their form or meaning.

A list of the principal words coming under this head is appended.

Affects (I. iv. 30) = affections.
Amazing (I. iii. 81) = bewildering.
Boot (I. i. 165) = profit, advantage.
Commends (III. i. 38) = commendations.
Conceit (II. ii. 33) = fancy.
Deceivable (II. iii. 84) = deceptive.
Detested (III. ii. 44) = detestable.
Discomfort (III. ii. 65) = discouragement.
Discomfortable (III. ii. 36) = discouraging.
Dolour (I. iii. 257) = grief.
Ear (III. ii. 212) = to plough.
Expedience (II. i. 287) = haste, expedition.
Expedient (I. iv. 39) = expeditious, quick.
Extinct (I. iii. 222) = extinguished. (See Ham. I. iii. 118. The word occurs in these two passages only.)
Favour (IV. i. 168) = features.
Humour (V. v. 10) = disposition.
Incontinent (V. vi. 48) = immediately.
Indifferent (II. iii. 116) = impartial.
Inhabitable (I. i. 65) = uninhabitable.
Injurious (I. i. 91) = insolent.
Nicely (II. i. 84) = fancifully, sophistically.
Passengers (V. iii. 9) = passers by.
Pelting (II. i. 60) = paltry.
Power (II. ii. 46) = forces, army.
Sort (IV. i. 246) = a set, a company.
Still (II. ii. 34) = ever, always.
Unavoided (II. i. 268) = unavoidable.
Undeaf (II. i. 16) = free from deafness.
Worthy (V. i. 68) = merited.

PLAY ON WORDS.

Craft "*Wooing poor* craftsmen *with the* craft *of smiles*" (I. iv. 28).

(1) *Craft* = a trade; *Craftsmen* = tradesmen; *Craft* = cunning.

Gaunt "*Old* Gaunt *indeed, and* gaunt *in being old*" (II. i. 74).

(1) *Gaunt* = John of Gaunt; (2) *Gaunt* = thin, lean.

Possessed "*Deposing thee before thou wert* possess'd,
Which art possess'd *now to depose thyself*" (II. i. 107-8).

(1) *Possessed* = in possession of (the kingdom); (2) *Possessed* = under a mad influence.

Tender "*My gracious lord, I* tender *you my service,*
Such as it is, being tender, *raw, and young*" (II. iii. 41-42).

(1) *Tender* = to offer; (2) *Tender* = gentle, soft—not hardened by war.

Care "*Say, is my kingdom lost? Why, 'twas my* care;
And what loss is it to be rid of care" (III. ii. 95-96).

(1) *Care* = watchful regard and attention; (2) *Care* = anxiety, solicitude.

See also :—

" *Your* cares (anxieties) *set up do not pluck my* cares (sorrows) *down.*
My care (sorrow) *is gain of* care (anxiety), *by old* care (former anxiety) *done;*
Your care (sorrow) *is gain of* care (anxiety), *by new* care (troubles lately acquired) *won:*
The cares *I give, I have, though given away* " (IV. i. 195-8).

By old care done = due to my former anxieties as king, but which have now ceased.

By new care won = acquired by the pains you have taken to win the crown.

The cares I give, etc. A double meaning in " cares." Richard implies that he has given his *cares* (anxieties) away, but that he still retains his *cares* (sorrows).

Strike " *And yet we* strike *not, but securely perish* " (II. i. 266).

(1) *Strike* = to strike a blow; (2) to strike or lower sails.

Subjected " Subjected *thus,*
How can you say to me, I am a king " (III. ii. 176-7).

(1) *Subjected* = made the subject of such feelings as want, grief, etc.; (2) made the subject of a king.

Mistake " *Take not, good cousin, further than you should,*
Lest you mistake " (III. iii. 16-17).

(1) *Mistake* = to take wrongly; (2) to make an error in judgment.

Crown " *But ere the* crown *he looks for live in peace,*
Ten thousand bloody crowns *of mothers' sons* " (III. iii. 95-6).

(1) *Crown* = the king's crown; (2) *Crown* = a person's head.

Civil " *So should with* civil *and* uncivil *arms* " (III. iii. 102).

(1) *Civil* = civil war; (2) *Uncivil* = rude, violent.

Base " Base *court, where kings grow* base " (III. iii. 180).

(1) *Base* = lower, *i.e.*, the lower court; (2) *Base* = degraded, humbled.

Measure " *My legs can keep no* measure *in delight.*
When my poor heart no measure *keeps in grief* " (III. iv. 7-8).

(1) *Measure* = time kept in dancing; (2) *Measure* = limit, moderation.

Lie " *That* lie *shall* lie *so heavy on my sword* " (IV. i. 66).
" *Till thou the* lie *giver, and that* lie *do* lie
In earth as quiet as thy father's skull " (IV. i. 68-69).

(1) Lie = falsehood; (2) Lie = to rest.

Ay Paraphrase thus.

"Ay, no; no, ay; for I must nothing be;
Therefore no, no, for I resign to thee" (IV. i. 201-2).
There is a play on the sound of "Ay." Ay (1) = Yes, (2) = I.
Paraphrase thus:—
"Yes, no, but no (that is I must not say the word) "Yes" for I (that is the word "Ay" or "Yes") must be nothing, therefore. "No, ay" becomes "no, no" since I (*Ay*) am resigning my kingship to thee.

Faced "*Was this the* face *that* faced *so many follies*" (IV. i. 285).

(1) Face = countenance; (2) Faced = met face to face.

Convey Bol. "*Go, some of you* convey *him to the Tower.*
Ric. *O good!* Convey? Conveyors *are you all* (IV. i. 316-7).

(1) Convey = to escort; (2) Conveyors = thieves.

Part *Take leave and* part; *for you must* part *forthwith,*

(1) Part = to separate; (2) Part = to separate.

Royal Groom. "*Hail* royal *prince.*"

Noble K. Rich. "*Thanks* noble *peer*" (V. v. 67).

Royal (1) regal; (2) rial or royal, a coin worth 10s.

Noble (1) of noble rank, high born; (2) a coin worth 6s. 8d.

CLASSICAL ALLUSIONS.

Julius Cæsar. "*To* Julius Cæsar's *ill-erected tower*" (V. i. 2).
Shakespeare follows the tradition that the Tower of London was built by Julius Cæsar, who invaded Britain in B.C. 55, and again B.C. 54.

The Tower was built by Gundulphus, Bishop of Rochester, in the reign of William I.

Mars. (1) (II. i. 41) "This earth of majesty, this *seat of Mars.*"
Mars was one of the great deities of the Romans, by whom he was worshipped as the God of War. Consequently "Mars" is often used as synonymous for "War."

The allusion is to the great fame obtained by the English leaders and soldiers in the war with France in the reign of Edward III. So Gaunt terms England the seat or abode of Mars, *i.e.* a land producing world-renowned warriors.

(2) "Rescued the Black Prince, that young *Mars of men*" (II. iii. 101),

The Black Prince had earned such renown as a successful general, that he is referred to as "Mars" the God of War.

Neptune. (II. i. 62-3) "Whose rocky shore beats back the siege
Of watery *Neptune*."

Neptune was the God of the Sea. When Jupiter dethroned Saturn, the government of the universe was divided by lot between the three brothers, Jupiter, Neptune and Pluto. The sea fell to the lot of Neptune. The sea is often represented under the name of Neptune.

Note. (I. i. 43) "The more to aggravate the *note*."

Note (L. *nota*) = mark of disgrace. An allusion to the custom in ancient Rome of the censors affixing a mark in the roll of the citizens against the name of any person convicted of immorality.

Phaethon. Down, down I come; like glistering Phaethon,
Wanting the manage of unruly jades" (III. iii. 178-9).

Phaethon (= the shining or glistering) was the son of Phœbus (*Helios*), the Sun. He won over his father to allow him to drive the chariot of the sun in his course from East to West for one day. Unable to control the steeds, he drove the chariot out of the track so near to the earth as to be in danger of setting it on fire. Zeus slew him by a thunderbolt, and hurled him from the car. He fell into the river Eridanus.

Richard compares his fall to that of Phaethon. He had been unable to control the nobles. His mismanagement of the kingdom brought about his fall.

Saint George. (I. iii. 84) "My innocency and *Saint George* to thrive."

"Saint George, is the national saint of England, in consequence of the miraculous assistance rendered by him to the arms of the Christians under Godfrey de Bouillon in the first crusade." He is famous for his exploits against the Saracens in the Holy Land, and is fabled to have rescued Sabra, the daughter of the King of Libya, from a dragon, to whom a damsel was given daily for food.

St. Lambert. (I. i. 199) "At Coventry, upon *Saint Lambert's day*."

Saint Lambert was Bishop of Maestricht. He was murdered September 17th, A.D. 703, and subsequently canonized in the Roman Calendar.

September 17th is accordingly St. Lambert's day.

The meeting of the Parliament actually took place on September 16th, St. Edith's day.

Triumph. "*What, was I born to this, that my sad look*
Should grace the triumph *of great Bolingbroke*" (III. iv. 99).

The Queen is alluding to the Triumph of a Roman general after a great victory. The procession was headed by the captives and the spoil taken in the war, then came the general riding in a chariot drawn by four horses, and followed by his victorious troops. The Triumph was regarded as of special character if a captured monarch formed one of the procession of captives.

Troy. "*Thou, the model where* old Troy *did stand*" (V. i. 11).
An allusion to the famous siege of Troy by the Greeks. The siege lasted ten years.

The Queen likens Richard to the site of this famous city, evidently selecting Troy, because of its prolonged and famous defence. She would represent Richard as having succumbed to Bolingbroke only after a strenuous and desperate resistance. In reality Richard's feeble resistance and pusillanimous surrender are in strong contrast with the stout defence which the Trojans made against the Greeks.

SCRIPTURAL ALLUSIONS.

(1) "*Which blood like sacrificing Abel's, cries,*
Even from the tongueless caverns of the earth,
To me for justice, and rough chastisement" (I. i. 104-6).

(1) An allusion to the blood of Abel crying for vengeance on his murderer Cain. "The voice of thy brother's blood crieth unto me from the ground" (Gen. iv. 10).

(2) "*To me.*" An allusion to the Levitical law which required the nearest of kin to avenge the death of his slain relative.

(2) "*But ere I last received the sacrament,*
I did confess it" (I. i. 139-140).

An allusion to the custom of the Church in requiring full confession before partaking of the sacrament.

(3) King Richard. "*Lions make leopards tame.*"
Mowbray. "*Yea, but change not their spots*" (I. i. 174-5).
An allusion to Jer. xiii. 23. "Can the Ethiopian change his skin, or the leopard his spots."

(4) "*Will rain hot vengeance on offenders' heads*" (I. ii. 8).

An allusion to the destruction of Sodom and Gomorrah by fire from heaven (see Gen. xix).

(5) "*No, Bolingbroke: if ever I were traitor,*
My name be blotted from the book of life" (I. iii. 202).

An allusion to the names of those who are destined for eternal happiness, stated as being written in the "book of the living."
"Let them be blotted out of the book of the living" (Ps. lxix. 28).

(6) "*This other Eden, demi-paradise*" (II. i. 42).
Gaunt in his great patriotic speech upon his death-bed compares England to the Garden of Eden, or Paradise, the abode of Adam and Eve before the fall (Gen. iii.).

(7) "*Renowned for their deeds as far from home,*
For Christian service and true chivalry,
As is the sepulchre in stubborn Jewry
Of the world's ransom, blessed Mary's Son" (II. i. 53-56).

(*a*) "For Christian Service." An allusion to the Crusades.
Richard I. and Edward I. of our English kings took part in the Crusades.
The name of Richard I. was long remembered by the Saracens on account of his brave exploits and chivalrous conduct.

(*b*) "Sepulchre." The tomb of our Lord. The Crusades were undertaken to rescue the tomb of our Lord from the hands of the Saracens.

(*c*) "Stubborn Jewry." Jewry = Judæa.
The stubbornness of the Jews was displayed
(1) In their obstinate rejection of Jesus as the Messiah.
(2) In their fanatic resistance to the Romans.
(3) Gaunt may also be referring to the stubbornness with which the Saracens resisted all attempts to recover the Holy Sepulchre.

(*d*) "The World's Ransom." Our Blessed Lord.
"The Son of Man came not to be ministered unto, but to minister, and to give His life a ransom for many" (St. Matt. xx. 28).

(*e*) "Blessed Mary's Son." Our Lord, the Son of the Virgin Mary.
Blessed. "Blessed art thou among women" (St. Luke i. 42).

(8) (*a*) "*Three* Judases *each one thrice worse than* Judas" (III. ii. 132).

(*b*) "*So* Judas *did to Christ; but he, in twelve,*
Found truth in all but one; I, in twelve thousand, none" (IV. i. 170-1).

Allusions to the betrayal of Jesus by Judas Iscariot.

(*a*) In lines 122-3 four persons are mentioned, viz., the Earl of Wiltshire, Bagot, Bushy, Green (see p. 107).

(*b*) Here Richard complains that all his supporters have abandoned him, and gone over to Bolingbroke, whereas eleven apostles remained faithful to Jesus, and only one, Judas, was a traitor.

(9) "*Thou, old* Adam's *likeness, set to dress this garden*" (III. iv. 73).
The allusion is to Adam placed "in the Garden of Eden, to dress it and to keep it" (Genesis ii. 15).
The words are addressed by the Queen to the Gardener.

(10) "*What Eve, what serpent hath suggested thee,*
To make a second fall of cursed man" (III. iv. 75-6).
An allusion to the Fall of Adam and Eve (Gen. III.).
The allusion is not quite accurate. "The serpent beguiled Eve" (Gen. iii. 13), and "Eve tempted Adam" (Gen. iii. 14).

(11) "*Sweet peace, conduct his sweet soul to the bosom*
Of good old Abraham" (IV. i. 103-104).
The allusion is to a belief of the Jews who used three terms to express the future state of happiness, viz. (1) The Garden of Eden; (2) Under the Throne of Glory; (3) Abraham's Bosom.
The expression is taken from the parable of the "Rich Man and Lazarus." "The beggar died, and was carried by the angels into Abraham's bosom" (St. Luke xvi. 22).

The words were spoken by King Richard when he was told of the death of the Duke of Norfolk. "*His sweet soul*" refers to the Duke of Norfolk.

(12) "*Mark'd with a blot, damn'd in the book of heaven*" (IV. i. 236).

See allusion 5, p. 133.

(13) "*The field of Golgotha, and dead men's skulls*" (IV. i. 144).

An allusion to the crucifixion of our Lord on Calvary, or Golgotha. "*Golgotha*" = the place of a skull, and seems to have been so called because the hillock or mound was in the shape of a man's head.

(14) "*O, if you raise this house against this house,*
It will the woefullest division prove" (IV. i. 145-6).

An allusion to our Lord's reply to the Pharisees when they suggested that he cast out devils by Beelzebub, the prince of the devils. "If a house be divided against itself, that house cannot stand" (St. Mark III. 25).

(15) "*Though some of you with Pilate* wash your hands
Showing an outward pity; yet you Pilates
Have here deliver'd me to my sour cross,
And water cannot wash away your sin" (IV. i. 239-242).

An allusion to Pilate washing his hands as symbolical that he was innocent of the death of Jesus. "He took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it" (St. Matt. xxvii. 24).

Pilate. The Roman governor of Judæa in the time of our Lord. He incurred the bitter hatred of the Jews by his oppression and cruelty. He declared the innocence of Jesus, but delivered Him to be crucified, giving way to the clamour of the priests and people, fearing lest they should report him to Rome. The Jews subsequently laid charges against him, and he was recalled to Rome and banished to Gaul (A.D. 36).

The points in the allusion are

(1) That Richard was innocent, like Christ.

(2) That many, like Pilate, endeavoured to represent themselves as not responsible for his deposition.

(3) That as punishment eventually befel Pilate, so would vengeance overtake Richard's enemies.

(16) "*And some will mourn in ashes*" (V. i. 49).

An allusion to the Jewish custom, with whom sackcloth and ashes were a sign of mourning.

(17) "*For ever may my knees grow to the earth*
My tongue cleave to the roof of my mouth" (V. iii. 30-31).

"I will make thy tongue cleave to the roof of thy mouth" (Ez. iii. 26).

(18) "*And do set* the Word *itself*
Against the Word:
As thus, 'Come little ones,' *and then again,*
'*It is as hard as for a camel*
To thread the postern of a small needle's eye" (V. v. 13-17).
'*The Word*' = Holy Scripture.

There are two allusions:—

(1) To our Lord's blessing little children and saying, "Suffer the little children to come unto me, and forbid them not; for of such is the Kingdom of God" (St. Mark x. 14).

(2) To our Lord's words after the incident of the rich young ruler. "It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the Kingdom of God" (St. Mark x. 25).

(19) "*This music mads me: let it sound no more;*
For though it have holp madmen to their wits" (V. v. 61-62).

The allusion is to David's playing before Saul when he was afflicted by an evil spirit. The playing of David caused the evil spirit to depart from Saul (1 Sam. xvi. 23).

(20) "*Since pride must have a fall*" (V. v. 88).

"Pride goeth before destruction, and an haughty spirit before a fall" (Proverbs xvi. 18).

To Sport.

(1) "*How high a* pitch *his resolution soars*" (I. i. 109).

"*As confident as in the falcon's flight,*
Against a bird, do I with Mowbray fight" (I. iii. 128).

The allusions are the sport of falconry.
Pitch is the highest point of the falcon's flight.

(2) "*Grief boundeth where it falls,*
Not with mere hollowness, but weight" (I. ii. 58-59).
The allusion is to the rebounding of a tennis ball. The ball actually rebounds because of its hollowness or elasticity, not because of its weight. But the Duchess represents the weight of the ball as the cause of the rebound. Thus she pictures her griefs as weighty and repeating themselves in proportion to their serious character.

(3) "*To rouse his wrongs and chase them* to the bay" (II. iii. 128).

An allusion to stag hunting.

"*To rouse the stag,*" is to start it from its lair.

"*To the bay.*" When hard pressed the stag turns upon the pursuing dogs. The dogs are then said to be held at bay, as they surround the stag, giving tongue and watching for a chance to close with their quarry and seize it.

To the Stage.

(1) "*As in a theatre, the eyes of men,*
After a well-graced actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious" (V. ii. 23-26).

York is describing the entrance of Bolingbroke into London.
The "*well-graced actor*" is Bolingbroke.
"*Him that enters next*" is Richard, following as captive in the train of Bolingbroke.
"*His prattle to be tedious.*" Well describes the philosophising of Richard in contrast to the prompt, decisive action of Bolingbroke.

(2) "*Our scene is alter'd from a serious thing,*
And now changed to the 'Beggar and the King'" (V. iii. 79-80).

The allusion is to the ballad, "*King Cophetua and the Beggar Maid.*" Bolingbroke utters the words when he hears the shrill voice of the Duchess of York outside the door, calling for admission that she may beg the pardon of Aumerle.
"*Our scene is altered.*" York was demanding the death of Aumerle —the father is condemning the guilty son. The Duchess now pleads for the remission of the penalty—the mother begging for her son's life.

"*Serious thing*" = the guilt of Aumerle, punishable by death.
"*Beggar*" = the Duchess of York.
"*King*" = Bolingbroke.

Music.

(1) "*And now my tongue's use is to me no more,*" etc. (I. iii. 161-165).
Norfolk represents himself as incapable of utterance, like an "*unstringed instrument,*" now that he is sent into foreign lands unable to speak any language but English.

(2) "*Suppose the singing birds musicians*" (I. iii. 288).

(3) "*The setting sun and music at the close,*
As the last taste of sweets is sweetest last" (II. i. 12-3).
The Close = the chords which end a musical passage.

(4) "*His tongue is now a stringless instrument*" (II. i. 149).
Northumberland uses the expression in conveying to Richard the tidings of the death of Gaunt.

(5) "*Music do I hear?*
Ha, ha! keep time: *How sour sweet music is*
When time is broke *and no proportion kept*" (V. v. 41-3).

(6) "*This music mads me; let it sound no more;*
For though it have holp madmen to their wits,
In me it seems it will make wise men mad" (V. v. 61-3).

THE LANGUAGE OF THE PLAY ILLUSTRATED FROM SCRIPTURE.

Hap = chance, good luck.
"Envying earth's good *hap*" (I. i. 23).

"And her *hap* was to light upon a part of the field belonging to Boaz" (Ruth ii. 3).

Record = witness, register.
"Heaven be the *record* to my speech" (I. i. 30).

"Wherefore I take you to *record* this day" (Acts xx. 26).

Lewd = vulgar, low, base.
"*Lewd* employments" (I. i. 90).

"Certain *lewd* fellows of the baser sort" (Acts xvii. 5).

Neighbour = neighbouring.
"*Neighbour* nearness" (I. i. 119).

"Sodom and Gomorrah, and the *neighbour* cities thereof" (Jer. l. 40).

Consent = acquiesce in approval.
"Thou dost *consent*—
to thy father's death" (I. ii. 25-6).

"And Saul was *consenting* unto his death" (Acts viii. 1).

Approve = prove.
"Both to defend himself and to *approve*" (I. iii. 112).

"In all things ye have *approved* yourselves to be clear in this matter" (II. Cor. vii. 11).

Cunning = skilfully contrived, skilful.
"Like a *cunning* instrument" (I. iii. 163).

"Esau was a *cunning* hunter" (Gen. xxv. 27).

Purchase = to acquire, to obtain.
"I sent thee forth to *purchase* honour" (I. iii. 282).

"Now this man *purchased* a field with the reward of iniquity" (Acts i. 18).
Purchased = acquired. (See Revised Version).

Presently = immediately, at once.
"We will make for Ireland *presently*" (I. iv. 52).

"He shall *presently* give me more than twelve legions of angels" (St. Matt. xxvi. 53).

Wot = know.
"As blanks, benevolences, and I *wot* not what" (II. i. 250).

"As for this Moses, we *wot* not what is become of him" (Ex. xxxii. 1).

Securely = carelessly, confidently.
"We strike not, but *securely* perish" (II. i. 266).

"How they dwelt careless, after the manner of the Zidonians, quiet and *secure*" (Judges xviii. 7).

Men of War = Men at arms, soldiers.
"Three thousand *men of war*" (II. i. 286).
"Herod with his *men of war*" (St. Luke xxiii. 11).

Faint = to lose courage.
"But if you *faint*" (II. i. 297).
"Men ought always to pray and not to *faint*" (St. Luke xviii. 1).

Careful = anxious, full of care.
"*Full of* careful *business*" (II. ii. 75).
"*Martha, thou art* careful *and troubled about many things*" (St. Luke x. 41).

Clean = entirely, completely,
"*By you unhappied and disfigured* clean" (III. i. 10).
"*Until all the people were passed* clean *over Jordan*" (Josh. iii. 17).

Fearful = full of fear, afraid.
"*Covering your* fearful *land with hard bright steel*" (III. ii. 110).
"*Why are ye* fearful, *O ye of little faith*" (St. Matt. viii. 26).

Ear = to plough, to cultivate.
"*And let them go to* ear *the land* (III. ii. 212).
"*A rough valley, which is neither* eared *nor sown*" (Deut. xxi. 4).

Glistering = shining, sparkling.
"*Like* glistering *Phaethon*" (III. iii. 178).
"*His raiment was white and* glistering" (St. Luke ix. 29).

Dress = to put in order, to till.
"*That he had not so trimm'd and* dress'd *his land*" (III. iv. 56).
"*And put him into the garden of Eden, to* dress *it and to keep it*" (Gen. II. 15).

Beguile = to deceive.
"*Thou dost* beguile *me*" (IV. i. 281).
"*The serpent* beguiled *me*" (Gen. iii. 13).

To = as.
"*A king here* to *my flatterer*" (IV. i. 308).
"*We have Abraham* to *our father*" (St. Matt. iii. 9.)

By and by = immediately.
"*And,* by and by *think that I am unkinged by Bolingbroke*" (V. v. 36-7).
"*But the end is not* by and by" (St. Luke xxi. 9).

Yearn = to grieve, to vex.
"*O, how it* yearned *my heart*" (V. v. 76).
"*His bowels* did yearn *upon his brother*" (Gen. xliii. 30).

Room = *place.*
"*Go thou and fill another* room *in hell*" (V. v. 108).
"*In the* room (= in the place of) *of his father Herod*" (St. Matt. ii. 22).

ILLUSTRATIONS FROM OTHER PLAYS.

Band = bond, any moral obligation (I. i. 2).
"*Tell me was he arrested on a* band"
(Comedy of Errors, IV. ii. 49)

Object = to oppose by way of accusation (I. i. 28).
This blot that they object *against our house*"
(1 Hen. VI., II. iv. 116).

Tendering = cherishing (I. i. 32).
"Tendering *my person's safety*" (Rich. III., I. i. 44).

Aggravate = intensify, to make worse (I. i. 40).
"*I will* aggravate *his style*" (Merry Wives, II. ii. 96).

Eager = full of asperity, bitter (I. i. 49).
"*Vex him with* eager *words*" (3 Hen. VI., II. vi. 68).

Pawn = a pledge (I. i. 74).
"*To lie, like* pawns, *locked up in chests and trunks*"
(John V. ii. 141).

Lewd = Vile, mean, base (I. i. 90).
"*Such poor, such bare, such* lewd, *such mean attempts*"
(1 Hen. IV., III. ii. 13).

Injurious = insolent (particularly in wrong doing) (I. i. 91).
"*Call me a traitor! thou* injurious *tribune*" (Cor. III. iii. 69)

Worth = nobility, dignity (I. i. 107).
"*A gentleman of* worth" (Two Gent. of Verona, III. i. 107).

Pitch = the highest flight of a bird (I. i. 109).
"*Will make him fly an ordinary* pitch" (J. C., I. i. 78).

Neighbour = neighbouring close by (an adjective) (I. i. 118).
"*In the* neighbour *bottom*" (As You Like It, IV. iii. 79).

Exactly = expressly, accurately (I. i. 140).
"*But then* exactly *do*
all points of my commands" (Temp., I. ii. 199).

Motive = instrument, agent, what moves the will (I. i. 193).
"*Her wanton spirits look out at every joint*
And motive *of her body*" (T. and C., IV., v. 57).

Atone = set at one, reconcile (I. i. 202).
"*I would do much to* atone *them*" (Oth., IV. i. 244).

Exclaims = exclamations (I. ii. 2).
"*Cursing cries and deep* exclaims" (Rich. III., I. ii. 52).

Envy = malice, spite, hatred (I. ii. 21).
"*No lawful means can carry me*
Out of his envy's *reach*" (M. of V., IV. i. 10).

Consent = acquiescence with, approval (I. ii. 25).
"*You all* consented unto Salisbury's death"
(1 Hen. VI., I. v. 24)

Lodgings = apartments, chambers (I. ii. 68).
"*Retire with me to my* lodging" (Lear, II. ii. 179).

Plated = clad in plate armour (I. iii. 28).
"*Like* plated *Mars*" (A. and C., V. ii. 92).

Casque = helmet (I. iii. 81).
"*The very* casques
That did affright the air at Agincourt" (Hen. V., Pro. 13).

Approve = to prove, to justify (I. iii. 112).
"*Will bless it and* approve *it with a text*" (M. of V., III. ii. 79).

Advised = deliberate, considerate (I. ii. 188).
"*The* advised *head defends itself*" (Hen. V., I. ii. 179).

State = Majesty, royal dignity (I. iii. 190).
"*Until a king be by; and then his* state
Empties itself . . . ." (M. of V., V. i. 95-6).

Smooth = to soften, to palliate (I. iii. 240).
"*Warwick* smooths *the wrong*" (III. Hen. VI., III. i. 48).

Dolour = sorrow, grief (I. iii. 257).
"*Your widow-*dolour *likewise be unwept*" (Rich. III., II. ii. 65).

Foil = a set off to give lustre to another thing (I. iii. 266).
"*I'll be your* foil, *Laertes*" (Ham. V. ii. 266).

Purchase = to acquire, to obtain (I. iii. 282).
"*His silver hairs*
Will purchase *us a good opinion*" (J. C., II. i. 145).

Measure = a grave and solemn dance (I. iii. 291).
"*To guide our* measure *round about the tree*"
(Merry Wives, V. v. 83).

Gnarling = snarling, growling (I. iii. 292).
"*And wolves are* gnarling" (2 Henry VI., III. i. 292).

Apprehension = conception, imagination (I. iii. 300).
"*He had not* apprehension *of roaring terrors*" (Cymb. IV. ii. 110).

Underbear = to endure (I. iv. 29).
"*I alone am bound to* underbear" (K. John III. i. 65).

Affects = affections, inclinations (I. iv. 30).
"*The young* affects" (Oth. I. iii. 264) = the desires of youth.

Bonnet = cap, headgear (I. iv. 31).
"*He bought his* bonnet *in Germany*" (M. of V., I. ii. 81).

Expedient = expeditious, quickly (I. iv. 39).
"*His marches are* expedient *to this town*" (John II. i. 60).

Manage = training and control of a horse; then control generally (I. iv. 39).
"*Speak terms of* manage *to thy bounding steed*"
(1 Hen. IV., II. iii. 52).

Presently = immediately, on the spot (I. iv. 52).
"*Should* presently *extirpate me and mine*" (Temp. I. ii. 125).

Glose or **Gloze** = to make mere words, *i.e.*, speak flatteringly (II. i. 10).
"*Which Salique land the French unjustly* gloze,
To be the realm of France" (Hen. V., I. ii. 40).

Respect = notice (regard), consideration (II. i. 25).
"*Have* respect *to mine honour*" (J. C., III. ii. 15).

Buz = whisper (II. i. 26).
"*I will* buz *abroad such prophecies*" (3 Henry VI., V. vi. 86).

Office = particular function or employment (II. i. 47).
"*Time's* office *is to fine the hate of foes*" (Luc. 936).

Pelting = paltry (II. i. 60).
"*Every* pelting, *petty officer*" (M. for M., II. ii. 112).

Composition = constitution (II. i. 73).
"*The large* composition *of this man*" (K. John I. 88).

Nicely = fancifully, sophistically (II. i. 84).
"*Or* nicely *charge your understanding soul*" (Hen. V., I. ii. 15).

Ask = to require (II. i. 159).
"*My business* asketh *haste*" (Taming the Shrew, II. 181).

Charge = expense, cost (II. i. 159).
"*Thou must be hanged at the state's* charge" (M. of V., IV. i. 367).

Accomplish = to make complete, furnish with what is wanting (II. i. 177).
"Accomplished *with that we lack*" (M. of V., III. iv. 61).

Royalties = feudal rights in general (II. i. 190).
"*The dominations,* royalties *and rights*
Of this oppressed boy" (K. John, II. i. 176).

Barely = merely, only (II. i. 226).
"*Shall I not have* barely *my principal*" (M. of V., IV. i. 334).

Liberal = free, frank, free of speech (II. i. 229).
"*I'll be in speaking* liberal *as the north*" (Oth., V. ii. 220).

Strike = to lower, or let down the sail (II. i. 266).
"*Now Margaret must* strike *her sail* (3 Hen. VI., III. iii. 5).

Securely = carelessly, confidently (II. i. 266).
"*Stand* securely *on their battlements*" (K. John, II. 374).

Tall = large, strong, stout (II. i. 286).
"*Many a* tall *ship*" (M. of V., III. i. 6).

Expedience = expedition, haste (II. i. 287).
"*Will with all* expedience *charge on us*" (Hen. V., IV. iii. 70).

Faint = to lose courage, to be dispirited (II. i. 297).
"*Affection* faints *not like a pale-faced coward*" (V. and A., 569).

Entertain = maintain (II. ii. 4).
"*And do a wilful stillness* entertain" (M. of V., I. i. 90).

Disposition = mood (II. ii. 4).
"*Now I will be your Rosalind in a more coming-on* disposition" (As You Like It, IV. i. 113).

Ripe = mature, brought to perfection (II. ii. 10).
"*The* ripe *wants of my friend*" (M. of V., I. iii. 64).

Conceit = imagination, fancy, image in the mind (II. ii. 33).
"*The good* conceit *I hold of thee*" (Two Gent. Verona, III. ii. 17).

Still = always, constantly (II. ii. 34).
"*The* still *vexed Bermoothes*" (Temp., I. ii. 229).

Lingers = to protract, draw out (II. ii. 72).
"*She* lingers *my desires*" (M. N. D., I. i. 4).

Careful = anxious, solicitous (II. ii. 75).
"*Our* careful *wives*" (Hen. V., IV. i. 249).

Process = course, the act of going on, a long course (II. iii. 12).
"In the course and process of this time" (Hen. VIII., II. iv. 38).

Raw = crude, unripe, untutored (II. iii. 42).
"*A thousand* raw *tricks of these bragging jacks*" (M. of V., III. iv. 77).

Indifferent = impartial (II. iii. 116).
"*Having here no judge* indifferent" (Hen. VIII., II. iv. 17).

It stands upon = it is your office, your duty (II. iii. 138).
"It stands me much upon, *to stop all hopes*" (R. III., IV. ii. 59)

Attach = to seize, to arrest (II. iii. 156).
"*Of capital treason I* attach *you both*" (2 Hen. IV., IV. ii. 109).

Clean = quite, entirely (III. i. 10).
"Clean *from the purpose*" (J. C., I. iii. 35).

Brooks = endures (III. ii. 2).
"*How hath your lordship* brooked *imprisonment* (R. III., I. i. 125)

Mortal = deadly, fatal (III. ii. 21).
"*This news is* mortal *to the queen*" (Winter's Tale, III. ii. 149).

Double = twofold. Forked (of the tongue) (III. ii. 21).
"*Snakes with* double *tongue*" (M. N. D., II. ii. 9).

Range = to rove, especially for prey or plunder (III. ii. 39).
"*So let high tyranny* rage *on*" (J. C., II. i. 118).

Shrewd = sharp, bitter (III. ii. 59).
"*The air bites* shrewdly" (Ham. I. iv. 1).

Fearful = full of fear, afraid (III. ii. 110).
"Fearful *to do a thing*" (Winter's Tale, I. ii. 358).

Rounds = encircles, surrounds (III. ii. 161).
"*For she his hairy temples then had* rounded
With a coronet of fresh and fragrant flowers" (M. N. D., IV. i. 56).

Ear = to plough, to cultivate (III. ii. 212).
"*He that* ears *my land, spares my team*" (All's Well, I. iii. 47).

Threat = to threaten, to menace (III. iii. 90).
"*No more than he that* threats" (K. John, III. i. 347).

Commend = to commit, to deliver (III. iii. 116).
"Commend *a secret to your ear*" (Hen. VIII., V. i. 17).

Lodge = to lay flat, to beat down (III. iii. 162).
"*The summer's corn by tempest* lodged" (2 Hen. VI., III. ii. 176).

Fretted = eaten or worn away (III. iii. 167).
"*With cadent tears* fret *channels in her checks*" (Lear, I. iv. 307).

Glistering = shining, sparkling (III. iii. 178).
"*All that* glisters *is not gold*" (M. of V., II. vii. 65).

Fondly = foolishly (III. iii. 185).
"*My careless father* fondly *gave away*" (3 Hen. VI., II. ii. 38).

Remember = to remind (III. iv. 14).
"*Let me* remember *thee what thou hast promised*"
(Temp. I. ii. 243).

Dress = to put in order (used of a garden) (III. iv. 73).
"*That we should* dress *as fairly for our end*" (Hen. V., IV. i. 10).

Suggest = to tempt, to seduce (III. iv. 75).
"*All other devils that* suggest *by treason*" (Hen. V., II. ii. 114).

Timeless = untimely, premature (IV. i. 5).
"*Guilty of Duke Humphrey's* timeless *death*"
(2 Hen. VI., III. ii. 187).

Sympathy = conformity, agreement of disposition, etc. (IV. i. 33).
"*If* sympathy *of love unite our thoughts*" (2 Hen. VI., I. i. 23).

Streaming = to cause to stream (transitive) (IV. i. 94).
"*As they* (thy wounds) stream *forth thy blood*" (J. C., III. i. 201).

Learn = to teach (IV. i. 120).
"Learn *me how to respect you*" (Oth. I. iii. 183).

Apparent = evident, obvious (IV. i. 124).
"*It is* apparent *foul play*" (K. John, IV. ii. 93).

Conduct = a guard, an escort. Also "he who escorts" (IV. i. 157).
"*This* conduct *to convey me to the tower*" (Rich. III., I. i. 45).

Favours = aspect, look, features, countenance (IV. i. 168).
"*The boy is fair, of female* favour" (As You Like It, IV. iii. 87).

Owes = owns, possesses (IV. i. 185).
"*No sound that the earth* owes" (Temp., I. ii. 407).

Tend = to attend, to wait on, to accompany (IV. i. 199).
"*Who didst thou leave to* tend *his majesty*" (K. John, III. i. 99).

Sort = a set, a company (generally in a bad sense) (IV. i. 246).
"*A* sort *of vagabonds*" (Rich. III., V. iii. 316).

Insulting = exulting as a victor, overbearing (IV., i. 254).
"*Now am I like that proud* insulting *ship,*
Which Cæsar and his fortunes bare at once"
(1 Hen. VI., I. iii. 138).

Beguile = to deceive (IV. i. 281).
"*You have* beguiled *me with a counterfeit*" (K. John, III. i. 99).

Convey = to steal (IV. i. 317).
Nym "*The good humour is, to* steal *at a minute's rest.*
Pistol. "Convey, *the wise call it*" (Merry Wives, I. iii. 32).

Worthy = merited, well deserved (V. i. 68).
Doing worthy *vengeance on thyself*" (Rich. III., I. ii. 87).

Leave = to leave off, to desist (V. ii. 4).
"*Let us not* leave *till all our own be won*" (1 Hen. IV., V. ii. 44).

Allow = to admit, to acknowledge (V. ii. 40).
"*The courtesy of nations* allows *you my better*"
(As You Like It, I. i. 49)

Amazed = confounded, bewildered (V. ii. 85).
"*Stand you not so* amazed" (K. Lear, III. vi. 35).

Passengers = passers by (V. iii. 9).
"*Snares relenting* passengers" (2 Hen. VI., III. i. 227).

Digressing = transgressing, offending (V. iii. 66).
"*Methinks, I do* digress *too much,*
Citing my worthless praise" (Tit. And., V. iii. 116).

Rehearse = to recite, to announce aloud (V. iii. 128).
"Recite *your song by rote*" (M. N. D., V. 404).

Humour = disposition (V. v. 10).
"*Best acquainted with her* humour" (Rich. III., IV. iv. 269).

Room = place (V. v. 107).
"*Grief fills the* room *up of my absent child*" (K. John, III. iv. 93).

Incontinent = immediately (V. vi. 48).
"*Which they will climb* incontinently" (As You Like It, V. ii. 42).

Sullen = gloomy, dark (V. vi. 48).
"*Like bright metal on a* sullen *ground*" (1 Hen. IV., I. i. 236).

GLOSSARY.

The Editor would acknowledge his indebtedness to "Skeat's Etymological Dictionary."

A.S. = Anglo-Saxon. D. = Danish. Dut. = Dutch. F. = French. Gk. = Greek. Ger. = German. I. = Irish. Ic. = Icelandic. It. = Italian. L. = Latin. M.E. = Middle English. M.H.G. = Middle High German. O. = Old. O.F. = Old French. W. = Welsh.

Achieve (F. *achever*) = (*venir*) *á chef*. L. (*venire*) *ad caput*, to come to the head or end) = to attain one's end. "Which his noble ancestors *achieved* with blows."

Adder (A.S. *nædre*, a snake) = a nadder. "An adder" resulted from "a nadder" by mistake. So "an apron" for "a napron." "A lurking *adder* whose double tongue.

Ague (L. *acutus*, acute, sharp). A fever-fit, *lit.* acute attack. "This *ague* fit of fear."

Alarm (It. *all'arme*. L. *ad illa arma*, to these arms) = a call to arms. We now express the call by the word *alarum*, whilst *alarm* expresses the fear caused by the summons. "Be ready to direct these home *alarms*" = domestic troubles.

An, formerly spelt *and* = if. We meet with "an" in two forms—(1) An = and, the *d* being dropped. (2) An = an(d), or if. There is a curious reduplication in St. Matt. xxiv. 48. *But and if* = but if if.

Annoyance (O.F. *anoier*, to annoy (F. *ennui*). L. *in odio*, in hatred) = injury, harm. (Shakespeare uses the word in a much stronger sense than in its modern meaning.) "Doing *annoyance* to the treacherous feet."

Antic, another form of antique (L. *antiquus*, old, ancient). The word takes the sense of "jester, buffoon," from the ancient, grotesque figures of Italian carving. "And there the *antic* sits," *i.e.* "Death, as a jester, making a mock at man's brief life."

Antipodes (Gk. ἀντίποδες, *anti*, opposite, *podes*, the feet) = men with feet opposite to ours, *i.e.* those living on the opposite side of the globe to ourselves. "Whilst we were wandering with the *antipodes*."

Apparent (L. *apparens*, appearing) = open, manifest. "On some *apparent* danger seen in him."

Appeach (O.F. *empêscher*, to hinder) = to accuse of crime. (See "impeach," which is the modern form.) "I will *appeach* the villain."

Appeal (L. *appellare*, to address, call upon; intensive form of *appellere*) = to impeach, and used in this sense in this play only. "The boisterous late *appeal*." "If he *appeal* the duke on ancient malice."

Apprenticehood (Low L. *apprenticius*, a learner at a trade, a novice, *hood*, a state) = the period spent as an apprentice in learning a trade. "Must I not serve a long *apprenticehood* to foreign passages."

Approve (L. *ad.* to, *probare* to test) = to put to the test. "Both to defend himself, and to *approve* Henry of Hereford."

Apricocks, now apricot (Port. *albricoque*. Arab. *al barqûq*, where *al* is the definite article. L. *præcoqua* = early ripe) = an early ripe peach. "Go bind thou up yon dangling *apricocks*."

Argument (L. *argumentum*, from L. *arguere*, to prove by argument. *Lit.* to make clear). Generally used by Shakespeare to indicate "the theme" or "the subject." "As near as I could sift him on that *argument*."

Atone = at one, *i.e.* to set at one, to reconcile. "Since we cannot *atone* you."

Attach (O.F. *attacher*, to attach, fasten. Breton, *tach*, a nail) = to attach, fasten, a legal term denoting "arrest," the idea being "the getting hold of" the person. "I would *attach* you all."

Attainder (O.F. *ateindre*, to convict. L. *ad*, to, *tangere*, to touch). *Lit.* convicted. In a legal sense means the consequences of being convicted of certain offences, *i.e.* the forfeiture of estates, such forfeiture also debarring the heirs from possession. This sense of "soil" or "taint" arises from the confusion of L. *tangere*, to touch, with L. *tingere*, to stain. "With the *attainder* of his slanderous lips."

Attorney (F. *a* to, O.F. *torner*, to turn) = to assign, to appoint. *Attorney* = an agent who acts in the turn or place of another. "*Attorneys* are denied me."

Aught (A.S. *an* one, *wiht*, thing) = anything. "Before I make reply to *aught* you say."

Awry = on wry, on the twist. "Eyed *awry*" = looked at obliquely.

Baffle (Lowland Scotch *bauckle* to vilify. To *baffuell* is a "great reproche among the Scottes"; it means to disgrace, vilify). Originally the word referred to the disgrace inflicted upon a recreant knight. "Disgraced, impeached and *baffled* here," *i.e.* dishonoured like a recreant knight.

Balm (O.F. *bausme*, the fragant resin of the balsam tree) = any fragrant or medicinal ointment, especially that used to anoint Kings. "No *balm* can cure his heart-blood" = medicinal ointment. "Can wash the *balm* from off an anointed King" = ointment used in anointing a king.

Band or Bond (M.E. *band*, *bond*. *Band* is the root of *binden*, to bind). Shakespeare used "band" in the modern sense of "bond." "Thy oath and *band*." In modern English "bond" = a moral or legal tie.

Bankrupt (It. *banca rotta*, a broken bench. L. *ruptus* broken) = one who cannot pay his debts; so called because the money changer's bench is said to have been broken on his failure. "The king's grown *bankrupt*, like a fallen man."

Barbed also barded (F. *barde*, horse-armour. It. *bard* a beard; also a beak or armed prow of a war-ship; whence it was applied to horses). The bard was a piece of armour, often with a steel spike in front, protecting the chest and flanks of a horse. Barbed or Barded = horses accoutred, or equipped with armour. "His glittering arms he will commend to rust, his *barbed* steeds to stables."

Bay (At bay = Fr. *abois*; *être aux abois*, to be at the baying of the dogs) = the state of the chase, when the game is driven to extremity, and turns against it pursuers. "Chase them to the *bay*."

Bead (M.E. *bede* a prayer). Originally, "a prayer"; hence a perforated ball used for counting prayers. "I'll give my jewels for a set of *beads*."

Beadsman (see "bead"). *Lit.* "a praying man," generally an almsman, a pensioner, *i.e.* one bound to say prayers on behalf of his benefactor. "The very *beadsmen* learn to bend their bows."

Beshrew (M. E. *bi-schrewen* = to imprecate a curse on. A. S. *scre'awa*, a shrew-mouse, fabled to have a very venomous bite) = to call down evil upon a person. "*Beshrew* thee, cousin."

Betid (A.S. *tid*, tide, time. M.E. *betiden*) = what has happened, past. "Of woeful ages long ago *betid*."

Betime = soon, before it is too late. *Lit.* "by the time that." He tires *betimes* that spurs too fast *betimes*."

Bias (F. *biais*, a slant, a slope, hence, inclination to one side. Low L. *bifacem*, from *bifax*, one who squints, or looks sideways. L. *bi*-double, *facies* face) = that which draws to a particular direction. "And that my fortune runs against the *bias*."

Bill (M. E. *bil* sword, axe; *bile* a bird's beak) = a chopper, a sword. "Yea, distaff-women manage rusty *bills*."

Boisterous (Lengthened from M. E. *boistous*, noisy). "The *boisterous* late appeal" = loudly and publicly proclaimed.

Boot (A.S. *bót*, profit) = advantage, profit. "Norfolk, throw down, we bid; there is no *boot*," *i.e.* nothing to be gained by resistance.

Caitiff (O.F. *caitif*, a captive, a wretch. L. *captivus*, a wretch, or coward). "A *caitiff-recreant* to my cousin Hereford" = a vanquished coward.

Career (F. *carrière*, a road. L. *carrus*, a car) = a road for carriages. Hence a level, smooth piece of road or ground adapted for high speeds. Technically the charge of a mounted horseman at full speed. "Or, if misfortune miss the first *career*."

Carouse (F. *carous*, a debauch. G. *gar* quite, and *aus* out; *garaus*, right out; used of emptying the cup, drinking it right out) = to drink hard. "Hast thou tapped out, and drunkenly *caroused*."

Casque (F. *casque*. It. *casco*, a helmet, a head piece. Sp. *casco* a skull, coat of an onion) = helmet. "Fall like amazing thunder on the *casque*."

Caterpillar (M.E. *caterpyl*, corruption of O.F. *chatepeleuse*, a weevil. L. *catus*, a cat; *pilosus* hairy) = the larva of the butterfly. *Lit.* a hairy she-cat. "The *caterpillars* of the commonwealth."

Challenge (O.F. *calenge*, a dispute, claim; an accusation; L. *calumnia*, a false accusation) = to call as one's due; to call to a contest. "I am a subject and I *challenge* law."

Chivalry (O.F. *chevalerie*, horsemanship, knighthood. F. *cheval* a horse, Low. L. *caballus* a horse) = knighthood, deeds and qualities of a knight. "Justice design the victor's *chivalry*."

Choler (Gk. χολή, *chole*, bile) = wrath, anger. Anger was supposed to be due to excess of bile. "Let's purge this *choler* without letting blood."

Chopping (A.S. *ceáp*, price; whence the verb *ceápian*, to cheapen, to buy. L. *caupo*, a huckster, Dut. *Koopen* to buy) = to barter, to exchange. "The *chopping* French we do not understand" = ambiguous, of double meaning. We get the same meaning in "chopping and changing" and "the wind chops" (Wright). Skeat, however, renders "chopping" as mincing, affected, in the passage quoted.

Climate (M.E. *climat*. F. *climat*. Gk. κλίμα, a slope, a zone), primarily a region of the earth, with reference to its slope or inclination from the equator to the pole. Now applied to atmospherical conditions affecting the region. "That in a Christian *climate*" = region.

Cloister (M.E. *cloister*, O.F. *cloistre*. L. *claustrum*, an enclosure). "And *cloister* thee in some religious house" = confine thyself in a monastery.

Convey (O.F. *convier*. L. *conviare*, to accompany on the way) = to accompany on the way, to escort. "O good! *convey? conveyers* are you all. Convey = to escort. Conveyers here has a secondary meaning = thieves (see p. 131).

Cormorant (F. *cormoran*. L. *corvus* a crow, *marinus* belonging to the sea, *i.e.* a sea-crow), a voracious sea-bird, hence, a glutton. "Light vanity, insatiate *cormorant*."

Couch (O.F. *coucher*, to place. L. *collacare*, to put together) = to lay down, place. "Virtue with valour *couched* in thine eye," *i.e.* lying ready to spring.

Counterfeit (F. *contrefaire*. L. *contra* against, *facere* to do) = feigned, fictitious, false, forged. "To *counterfeit* oppression of such grief" = to falsely represent.

Cowardice (*Coward* is from Nor. F. *couard* a hare. F. *couard* a coward. It. *codardo*, a coward. L. *cauda*, a tail. Named from the "bob-tailed" hare) = want of courage. "Call him a slanderous *coward*."

Cousin (F. *cousin*. Low L. *cosinus*, contracted from L. *consobrinus*, the child of a mother's sister. L. *con* with, *sobrinus* or *sostrinus* from *soror*, a sister). Shakespeare uses the word in three senses.

(1) In the same sense as our word "*cousin*."
(2) To express any relationship, except father, son.
(3) As a title given by princes to other princes and distinguished noblemen.

Thus in Richard II. we have.

(1) Name it fair *cousin* = Richard, the cousin of Bolingbroke.
(2) Come sister—*cousin*, I would say = niece.

Cozen (F. *cousiner*, to call cousin, to sponge, live on other people) = to claim relationship in order to get something out of another, to cheat, deceive. "And be at enmity with *cozening* hope" = deceiving.

Dastard (M.E. *dastard*. Ic. *dœstr*, exhausted, with F. suffix *-ard*, as in dull-ard, slug-gard). The original sense is "sluggard" (Skeat) = a coward. "Before this out-dared *dastard*."

Disburse (O.F. *desbourser*, to take out of a purse. F. *bourse*, a purse. Low L. *bursa*. Gk. βύρση, a hide or skin of which purses were made) = to pay away. "Three parts of that receipt I had for Calais, *disbursed* I duly to his highness' soldiers."

Distaff (A.S. *distœf* or *dise-stœf*, where *stœf* = E. *staff*, and *dise* = the bunch of flax on a distaff) = a staff used in spinning flax. "Yea, *distaff*-women manage rusty bills."

Dolour (F. *doleur*. L. *dolor*, grief). "The abundant *dolour* of the heart."

Doom (A.S. *dóm*, let a thing set, or decided on; from *dóm*, to set, do) = judgment, decision. "Norfolk, for thee remains a heavier *doom*."

Eager (F. *aigre*. L. *acer*, sharp) = sharp, bitter. "Two *eager* tongues."

Ear (A. S. *erian*. L. *arare*, to plough) = to plough. "And let them go to *ear* the land."

Fawn (Ic. *fagna*, to rejoice) = to cringe, to rejoice servilely over. "I am too old to *fawn* upon a nurse."

Fell (A.S. *fel*, fierce for slaughter) = fierce, cruel. "*Fell* sorrow's tooth.

Fiend (A. S. *feónd*, an enemy, a hating one, from *feógan* to hate). "*Fiend* thou torment'st me."

Foil (L. *folium*, a leaf). Technically, the thin sheet of metal set at the back of a jewel, which serves to set it off to advantage; hence, a set off, *i.e.*, anything which serves to set off the excellence of a person or thing: "Esteem as a *foil*, wherein thou art to set the precious jewel of thy home return."

Fond (M.E. *fonnen*, to act foolishly) = foolish, silly. "Makes him speak *fondly*," *i.e.*, foolishly.

Forfend (a hybrid word. E. *for* prefix, prohibitive *fend* an abbreviation of defend) = to forbid, to avert. "O, *forfend* it, God" = God forbid it.

Fret (1) (A. S. *fretan*, to devour entirely) = to eat away. "Till they have *fretted* us a pair of graves."
(2) (A. S. *frætwan*, to adorn) = to adorn or ornament.

Gage (O.F. *gage*, a pledge. Low L. *vadiare*, to pledge) = a pledge. "There I throw my *gage*," *i.e.* throw down my glove as a pledge of my intention to enter upon the combat.

Gaoler (O.F. *gaole*, Low L. *gabiola*, diminutive of *gabia*, a corruption of *cavea* a cave). "I. made my *gaoler* to attend to me."

Gloze or Glose (M.E. *glosen*, to make glosses. M.E. *glose*, a gloss. L. *glossa*, a difficult word requiring explanation. Gk. γλῶσσα, the tongue). Gloss, originally meant a difficult word requiring an explanation, hence, an explanation. Gloze = to give an explanation, generally in an insincere manner, *i.e.* to give a plausible meaning. "They whom youth and ease have taught to *gloze*" = to speak insincerely.

Gnarling. *Gnarl* is the frequentative of *gnar* an imitative word; representing the sound of snarling. "*Gnarling* sorrow."

Gripe (A.S. *gripan*, to seize). "To seize and *gripe* into your hands."

Groat (Dut. *groot* = great), a coin worth 4d. Originally a coin of Bremen called "great" because large in comparison with the copper coins formerly in use there. "The cheapest of us is ten *groats* too dear."

Hallow mass (*Hallows* gen. plu. of M.E. *halowe* or *halwe*, a saint. A.S. *hālig*, holy *Mass*. M.E. *messe*. Low L. *missa*, dismissal. Usually said to be from the phrase, "*ite missa est*" (Go, the congregation is dismissed, used at the end of the service). Hallowmass = the festival of All Hallows, or All Saints, November 1st. "Sent back like *Hallowmas*."

Hap (M.E. *hap*, chance, good luck). "Envying earth's good *hap*."

Harbour (M.E. *herberwe*. Ic. *herbergi*, a harbour, *lit.* "army shelter." Ic. *herr*, an army, *barg*, a shelter). "Where shame doth *harbour*," *i.e.* shelter itself.

Heinous (M.E. *heinous*. O.F. *haïnos*, odious, from *haïr* to hate) = hateful. "So *heinous*, black, obscene, a deed."

Hermitage (Gk. ἐρῆμος, *heremos*, deserted, desolate. *Hermit* is a dweller in a desert, *i.e.* in solitude). "My gorgeous palace for a *hermitage*" = the cell of a hermit.

Homage (M.E. *homage*, the service of a vassal to his lord. Low L. *homaticum*. L. *homo*, a man). The service due from a vassal to his feudal lord. The vassal is said to be the lord's "man." "Deny his offer'd *homage*."

Imp (M.E. *imp* a graft, *impen* to graft. Shortened from Low L. *impotus* a graft. Gk. ἔμφυτος, grafted). Formerly in a good sense, meaning a scion, offspring. As verb = to graft. "*Imp* out our drooping country's broken wing."

Impeach (O.F. *empescher*, to hinder. Low L. *impedicare*, to fetter. L. *im* upon *pedica*, a fetter, *pes*, a fool). Originally = to hinder, then, to accuse. "Disgraced, *impeached*, and baffled here."

Imprese (It. *impressa*, a device. L. *imprimere* = to impress upon) = an engraved or painted device. "Razed out my *imprese*."

Incontinent (F. *incontinent*, immediately. L. *in* = not *continens*, restraining oneself) = without restraining oneself, at full speed, immediately. "And put on sullen black *incontinent*."

Jade (origin unknown; perhaps Ic. *jalda*, a mare) = a sorry nag, an old woman. "Wanting the manage of unruly *jades*."

Jauncing or **Jaunting** (Sw. *gauta*, to play the buffoon, to romp) = to ride hard, to work the horse wildly. "*jauncing* Bolingbroke" = hard riding.

Journeyman (F. *journée* = a day's work, the space of a day. L. *diurnus*, daily) = a hired workman, working by the day. "But that I was a *journeyman* to grief."

Joust or **Just** (O.F. *jouster*, to tilt. Low L. *juxtare*, to approach, hence with hostile intent, as in tilting. L. *juxta*, close to) = tilting, a tournament. "Hold those *justs* and triumphs."

Kerns (Irish *ceatharnack*, a soldier) = Irish soldiers often "light-armed soldiers." "Those rough rug-headed *kerns*."

Kinsman (A.S. *cyn*, kin, race) = a blood relation. "Let him be no *kinsman* to my liege."

Knave (A.S. *cnapa*, a boy) originally a boy, a servant. "What is't *knave*" = servant. "Rascal" is a later meaning.

Leisure (O.F. *leisir*, leisure, originally an infinitive. L. *licere* to be permitted) = freedom from employment. "Which then our *leisure* would not let us hear."

Lewd (A.S. *loëwede*, ignorant, belonging to the laity). Originally = unlearned and ignorant, then, base, finally vicious. "*Lewd* employments" = base.

Lief (A.S. *leof*, dear) = willingly, gladly. "I had as *lief* be none as one."

Liege (Ger. *ledig*, free; not from L. *legatus*, bound). "I have my *liege*."

> "We now say, 'a liege vassal,' *i.e.* one bound to his lord; it is easy to see that this sense is due to a false etymology, which connected the word with the Latin *legatus* bound. But the fact is that the older phrase was 'a *liege* lord,' and the older sense 'a free lord,' in exact contradiction to the popular notion. 'A *liege* lord' seems to have been the lord of a free band; and his lieges, though serving under him, were privileged men, free from all other obligations; their name being due from their *freedom*, not to their service." (Skeat).

Lists (O.F. *lisse* or *lice*, a barrier. L. *licia*, girdle, barriers) = a piece of ground enclosed by barriers for a tournament. "And threw the rider headlong in the *lists*."

Livery (F. *livrée*, a delivery. L. *liberare* to set free) = a delivery, a thing delivered. Technically "the delivery of a fief into the hands of the heir." "To sue his *livery*" (see note p. 104).

Loath (A.S. *lath*, painful). It meant (1) to undergo, to experience, (2) to experience something painful, (3) to hate what had been experienced ; hence reluctant, unwilling. "I am *loath* to break our country's laws."

Lusty (A.S. *lust*, pleasure) = pleasant, sportive, then strong, vigorous "But *lusty*, young, and cheerly drawing breath."

Maim (O.F. *mehaing*, an injury. It. *mehanga* a defect, blemish) = an injury, a defect. "So deep a *maim*."

Manage (O.F. *manege*, the manage or managing of a horse. L. *manus*, the hand) = management, administration, control, especially the control or management of a horse. "Expedient *manage* must be made" = expeditious measures of control. "Wanting *manage* of unruly jades" = control as of a horse.

Marshal (O.F. *mareschal*. Old Ger. *marah*, a horse, *scalh*, a servant). *Lit.* a horse servant = master of the horse. "*Marshal*, demand of yonder champion."

Miscreant (F. *mescreant*, unbelieving. L. *minus* less, *credere* to believe) = misbelieving, an unbeliever, a wretch. "Thou art a traitor and a *miscreant*"

Model (O.F. *modelle*. L. *modellum* dim of *modus*, a measure) = (1) pattern or mould, (2) image or counterpart. "Who was the *model* of thy father's life."

Moe (A.S. *ma*, more). "And many *moe* of noble blood." (A different word from "more" which is derived from A.S. *mara*, more.)

Muster (O.F. *mostre*, a muster, view, show. From L. *monstrum*, a divine omen, a portent. L. *monere*, to warn) = to collect, to assemble. A muster of troops is properly a display of troops. "Will you go *muster* men."

Mutiny (O.F. *mutiner*. O.F. *meute*, a sedition. L. *mota* = moved, hence, a movement, a bustle. L. *movere*, to move) = an insurrection. As verb = to raise an insurrection. "Where will doth *mutiny* with wit's regards." "*Mutiny* shall here inhabit."

Noisome (short for *anoisome*. Same root as "annoyance." See "annoyance") = annoying, injurious, hurtful. "The *noisome* weeds."

Owe (M.E. *owen*, to possess). Originally, to possess = hence, to possess another's property, and so to be in debt. "Like a deep well, that *owes* two buckets" = possesses, owns.

Pagan (L. *paganus*, a village, from L. *pagus*, a village) = heathen, so-called because the rustic people remained longest unconverted. "Against black *pagans*, Turks and Saracens."

Pageant (Low L. *pagina*, a scaffold, a stage for the representation of shows) = an exhibition, a show, a spectacle. "A woeful *pageant* have we here beheld." Pageant meant originally the scaffold of planks fastened together (L. *pangere*, to fasten) on which the show was exhibited.

Pale (L. *palus*, a stake) (1) a stake, a palisade, (2) ground enclosed by a palisade. "We in the compass of *a pale*."

Palmer (L. *palma*, a palm tree). One who had made a pilgrimage to the Holy Land. He was called a "palmer" because he brought back with him a palm as proof of having made the pilgrimage. "My sceptre for a *palmer's* walking staff."

Parasite (F. *parasite*. L. *parasitus*. Gk. παράσιτος. Gk. παρά *para* beside, σῖτος *sitos*, food) = eating beside another at his table, a flatterer, a toady, one who lives at another's cost. "He is a flatterer, a *parasite*."

Parle or **Parley** (F. *parler*, to speak) = conversation, or conference. A military term denoting a conference between two contending parties. "Or sound so base a *parle*."

Pawn (L. *pannus*, a piece of cloth) = a pledge, a piece of cloth being an article ready for such a purpose. "Mine honour's *pawn*," *i.e.* the glove thrown down as a pledge of my intention to defend my honour.

Peasant (O.F. *paisant*, a countryman. F. *pays*, a country. L. *pagus*, a village). *Lit.* "One who belongs to the country." "Proud majesty a subject, state a *peasant*."

Pill'd (F. *piller*. L. *pillare*, to plunder) = to spoil, to pillage. "The commons hath he *pill'd* with grievous taxes" = plundered.

Portcullis (O.F. *porte coleice*, a sliding door. L. *porta*, a door, *colare*, to glide or slide). A strong door or grating sliding up and down in grooves at the gateway of a castle. "Doubly *portcullis'd* with my teeth and lips."

Postern (O.F. *posterle*, also *posterne*, or *poterne*. L. *posterula*, a small back door. L. *posterus*, behind) = the back door to a fort. "To thread the *postern* of a small needle's eye." Here = a small, narrow gate.

Presage (F. *presage*. L. *præsagium*, a divining beforehand. L. *præ*, before, *sagire*, to perceive quickly). *Verb* = to divine beforehand. *Noun* = a foreboding, an omen. "If heart's *presages* be not in vain."

Puny (O.F. *puisné*, younger. L. *post natus*, born after) = younger and therefore inferior. "A *puny* subject strikes," *i.e.* inferior as regards the king.

Purchase (F. *pourchasser*, to pursue after eagerly) = to acquire, to get. The meaning of purchasing for money is quite modern. "Say I sent thee forth to *purchase* honour" = to win, to acquire.

Quarrel (L. *querela*, a complaint) a dispute. Strictly a legal term = a plea in a law-suit. "Put we our *quarrel* to the will of heaven."

Quit (M.E. *quiten*. O.F. *quiter* from L. *quies* rest. Thus *quit* is short for *quiet*) = *Lit.* "to put at rest," *i.e.*, to settle a claim by compensation. "To *quit* their griefs" = to quiet, to set at rest.

Quoth (M.E. *quoth*. A.S. *cwethan*, to say or speak). "Have I no friend, *quoth* he."

Rapier (F. *rapière*. Sp. *raspar*, to scratch) = a light sharp pointed sword used for thrusting. "With my *rapier's* point."

Raze (L. *rasum*, the supine of *radere*, to scrape) = to erase, to destroy. "To *raze* one title of your honour out."

Recreant (O.F. *recreent*. L. *re* back *credere*, to believe, = one who has given back his faith) = apostate, coward. "A *recreant* and most degenerate traitor."

Regreet (L. *re* back. A.S. *grétan*, to greet) = to greet again, to return a salute. "So I *regreet* the daintiest last."

Scope (It. *scopo* a mark to shoot at. Gk. σκόπος *scopos* a mark) used by Shakespeare in the following senses.

(1) aim, intention, drift. "His coming hither hath no further *scope*."
(2) The space within which one's aims and intentions are bounded.
(3) room to move in, free play. "I'll give thee *scope* to beat. Since foes have *scope* to beat both thee and me."
(4) power.
(5) liberty, license.

Secure (L. *se*, *sine* apart from, *cura* care, anxiety) = free from anxiety, careless. And yet we strike not but *securely* perish, *i.e.* carelessly, heedlessly, without taking precautions.

Shrewd (A.S. *screawa*, a shrew mouse, which was fabled to have a very venomous bite) = evil, mischievous, destructive. "To lift *shrewd* steel."

Signory (It. *signore*. L. *senior*, older, comparative of *senex* old), Signory = estate, manor, literally the property of a signor or lord. "Whilst you have fed upon my signories" = estates, domains.

Sluice (O.F. *escluse*. Low L. *exclusa*, a sluice, a floodgate. L. *ex* out of *claudere* to shut) = a floodgate. "*Sluiced* out his innocent soul through streams of blood."

Sterling (M.E. *sterling*, a sterling coin), named from the Easterlings, the men of the East, a name for the Hanse merchants in London. A coin of full value, a current coin. "And if any word be *sterling* yet in England."

Sooth (A.S. *soth*, true) = truth. "Words of *sooth*."

Sue (O.F. *suir*. F. *suivre*. L. *sequi*, to follow) = to petition, *i.e.* to follow a person with requests. "I do not *sue* to stand."

Sullen (O.F. *solain*, lonely. L. *solus*, alone). Originally, solitary, hating company; hence morose. "Let them die that age and *sullens* have," *i.e.*, fits of sullenness.

Surfeit (O.F. *surfait*. L. *super*, over, *facere* to do) = doing anything (generally eating or drinking) to excess. "Now comes the sick hour that his *surfeit* made."

Tall (M.E. *tal*, seemly, elegant. Allied to A.S. *tael*, good, excellent). "Eight *tall* ships" = well equipped.
(Tall in the sense of lofty may be derived from W. *tal*, high; Cornish *tal*, high. In Cornwall *tal carn* = high rock).

Trade (A.S. *tredan*, to tread). The old sense was "path"; hence a beaten track, regular business. "The path along which we tread, and thus the ever recurring habit and manner of life." (Trench). Trade wind = a wind that keeps a beaten track, or blows always in the same direction." "Some way of common *trade*."

Trespass (O.F. *trespasser*. L. *trans*, across, *passus*, a step) = to step across, to step out of the right way. "A *trespass* that doth vex my grieved soul."

Trow (A.S. *tréouran*, to trust; *tréówe*, trust) = to believe, suppose, think "And 'tis time, I *trow*."

Tucket (It. *toccata*, a prelude, a tolling of a bell, a striking. It. *toccare*, to strike, touch) = a flourish on a trumpet, generally as a signal.

Twain (the masculine form of the A.S. *Two* is feminine) = two. "Doth not pardon *twain*."

Verge (L. *virga*, a rod, especially the rod of office, hence the limit of jurisdiction) = limit, extent. "To the furthest *verge*."

Villain (M.E. *vilein*, a bondman, slave. Low L. *villanus*, originally, a farm-servant, hence a slave, serf, villain) = a scoundrel. "It issues from the rancour of a *villain*."

Viol (L. *vitula*, a fiddle. L. *vitulare*, to celebrate a festival, to keep holiday; probably originally to sacrifice a calf. L. *vitulus*, a calf) = a kind of violin. "An unstringed *viol*."

Wanton (A.S. *wan* lacking, *ton* past part of A.S. *teon*, to draw, to educate) = unrestrained, lawless. "Four *wanton* springs" = luxuriant.

Warder (A.S. *weard*, a guard). "The King hath thrown his *warder* down" = his truncheon, or staff of office.

Wistly (probably from M.E. *wisliche wisly*, certainly, verily. Ic. *viss*, certainly) = fixedly, steadily, earnestly. "He *wistly* gazed on me."

Wont (A.S. *wunnian*, to dwell = to be accustomed). "As thou art *wont* to do."

Wot (A.S. *witan*, to know). The first person, singular, indicative, present of "witan." "I *wot* not what" = I know not what.

Yearn (A.S. *gyrnan*, to yearn, to be desirous) = to long for, to grieve. "How it *yearned* my heart." Here the verb is transitive = made my heart yearn or grieve.

Yon (A.S. *geond*, yonder). "Within the limits of *yon* lime and stone."

APPENDIX.

The Historical Authorities for the Play, with Shakespeare's Departures therefrom.

ACT I.—SCENE I.

Windsor Castle.

There is no indication in the Quartos or Folios of the place of each scene.

Some Editors place this scene at London.

According to Holinshed it occurred "*within the Castle of Windsor.*"

HOLINSHED. **A** "In the parliament holden at Shrewsbury, Henry, duke of Hereford, accused Thomas Mowbray, duke of Norfolk, of certain words he should utter in talk had betwixt them, as they rode together, lately before, betwixt London and Brainford, sounding highly to the king's dishonour. And, for further proof thereof, he presented a supplication to the king, wherein he appealed the duke of Norfolk in field of battle, for a traitor false and disloyal to the king, and enemy unto the realm. This supplication was read before both the dukes, in presence of the king; which done, the duke of Norfolk took upon him to answer it, declaring that whatsoever the duke of Hereford had said against him, other than well, he lied falsely, like an untrue knight as he was. And when the king asked of the duke of Hereford what he said to it, he taking his hood off his head, said: My sovereign lord, even as the supplication which I took you importeth, right so I say for truth, that Thomas Mowbray, duke of Norfolk, is a traitor, false and disloyal to your royal majesty, your crown, and to all the states of your realm.

"Then the duke of Norfolk being asked what he said to this, he answered: Right dear lord, with your favour that I make answer unto your cousin here, I say (your reverence saved) that Henry of Lancaster, duke of Hereford, like a false and disloyal traitor as he is, doth lie, in that he hath or shall say of me otherwise than well. No more, said the king: we have heard enough; and herewith commanded the duke of Surry, for that turn marshal of England, to arrest in his name the two dukes. **B** The duke of Lancaster, father to the duke of Hereford, the duke of York, the duke of Aumerle, constable of England, and the duke of Surry, marshal of the realm, undertook as pledges body for body for the duke of Hereford; but the duke of Norfolk was not suffered to put in pledges, and so under arrest was led into Windsor Castle, and there guarded with keepers.

"The king commanded the dukes of Aumerle and Surry, the one being constable and the other marshal, to go unto the two dukes, appellant and defendant, requiring them on his behalf to grow to some agreement; and for his part he would be ready to pardon all that had been said or done amiss betwixt them, touching any harm or dishonour to him or his realm; but they answered both assuredly, that it was not possible to have any peace or agreement made betwixt them. When he heard what they had answered, he commanded that they should be brought forthwith before his presence, to hear what they would say.

"Herewith an herald in the king's name, with loud voice commanded the dukes to come before the king, either of them to show his reason, or else to make peace together without more delay.

"When they were come before the king and lords, the king spake himself to them, willing them to agree and make peace together. The duke of Norfolk with due reverence hereunto answered, that it could not be so brought to pass, his honour saved.

"Then the king asked of the duke of Hereford what it was that he demanded of the duke of Norfolk, and what is the matter that ye cannot make peace together and become friends.

C "Then stood forth a knight that, asking and obtaining licence to speak for the duke of Hereford, said: Right dear and sovereign lord, here is Henry of Lancaster, duke of Hereford and earl of Derby, who saith, and I for him likewise say, that Thomas Mowbray, duke of Norfolk, is a false and disloyal traitor to you and your royal Majesty, and to your whole realm; and likewise the duke of Hereford saith, and I for him, that Thomas Mowbray, duke of Norfolk, hath received 8,000 nobles to pay the soldiers that keep your town of Calais, which he hath not done as he ought; and furthermore the said duke of Norfolk hath been the occasion of all the treason that hath been contrived in your realm for the space of these eighteen years, and by his false suggestions and malicious counsels, hath caused to die and to be murdered your right dear uncle, the duke of Gloucester, son to King Edward.

"Moreover, the duke of Hereford saith, and I for him, that he will prove this with his body, against the body of the said duke of Norfolk, within lists.

"The king herewith waxed angry, and asked the duke of Hereford if these were his words; who answered, Right dear lord, they are my words, and hereof I require right, and the battle against him.

C "There was a knight also that asked licence to speak for the duke of Norfolk, and obtaining it, began to answer thus: Right dear sovereign lord, here is Thomas Mowbray, duke of Norfolk, who answereth and saith, and I for him, that all that Henry of Lancaster hath said and declared (saving the reverence due to the king and his council) is a lie; and the said Henry of Lancaster hath falsely and wickedly lied as a false and disloyal knight, and both hath been and is a traitor against you, your crown, royal majesty, and realm.

"The king then demanded of the duke of Norfolk if these were his words, and whether he had any more to say. The duke of Norfolk then answered for himself: Right dear sir, true it is that I have received so much gold to pay your people of the town of Calais, which I have done;

and I do avouch that your town of Calais is as well kept at your commandment as ever it was any time before, and that there never hath been by any of Calais any complaint made unto you of me. Right dear and my sovereign lord, for the voyage that I made into France, about your marriage, I never received either gold or silver of you, nor yet for the voyage that the duke of Aumerle and I made into Almaigne, where we spent great treasure. Marry, true it is that once I laid an ambush to have slain the duke of Lancaster that there sitteth; but, nevertheless, he hath pardoned me thereof, and there was good peace made betwixt us, for the which I yield him hearty thanks. This is that which I have to answer, and am ready to defend myself against mine adversary: I beseech you therefore of right, and to have the battle against him in upright judgment.

"After this, when the king had communed with **D** his council a little, he commanded the two dukes to stand forth, that their answers might be heard. The king then caused them once again to be asked if they would agree and make peace together, and they both flatly answered that they would not; and withal the duke of Hereford cast down his gage, and the duke of Norfolk took it up. The king perceiving this demeanour betwixt them, sware by St. John Baptist that he would never seek to make peace betwixt them again. **E** And therewith Sir John Bushy, in the name of the king and his council, declared that the king and his council had commanded and ordained, that they should have a day of battle appointed them at Coventry. Here writers disagree about the day that was appointed; for some say it was upon a Monday in August, other upon St. Lambert's day, being the 17th of September, other on the 11th of September. But true it is, that the king assigned them not only the day, but also appointed them lists and place for the combat, and thereupon great preparation was made, as to such a matter appertained.

A. The accusation made at Shrewsbury is referred to.

> "*To make good the boisterous late appeal,*
> *Which then our leisure would not let us hear,*
> *Against the Duke of Norfolk, Thomas Mowbray*" (I. i. 4-6).

B. The surety given by Gaunt, York, Aumerle and Surrey is included in the opening lines of the play.

> "*Old John of Gaunt, time-honour'd Lancaster,*
> *Hast thou, according to thy oath and band,*
> *Brought hither Henry Hereford thy bold son,*" etc. (I. i. 1-3).

C. Shakespeare omits the presence of the Knights who speak on behalf of Hereford and Norfolk.

D. The Council are not present in the scene.

E. Sir John Bushy is not present, the King in person issues this command.

ACT I.—SCENE II.

The Duke of Lancaster's Palace.

Lancaster's Palace was the Savoy, which took its name from Peter, Earl of Savoy, uncle to Eleanor, the wife of Henry III. On his death it became the property of the queen, who bestowed it upon her second son, Edmund Earl of Lancaster. It thus became the London residence of the Lancasters. John of Gaunt obtained it through his marriage with Blanche, daughter of Henry, first Duke of Lancaster. There were two daughters, Blanche and Matilda. Matilda died without issue, and thus John of Gaunt became Duke of Lancaster, and obtained the vast estates pert ining to the Duchy.

The Savoy was burnt in the peasants' revolt under Wat Tyler, 1381, and was rebuilt in the reign of Henry VII. as the Hospital of St. John the Baptist.

As John of Gaunt died at Ely House (I. iv. 58), the scene must probably have been Ely House and not the Savoy Palace which, as we have seen, the rebels had burnt.

Departure from History. Shakespeare represents the Duchess of Gloucester as dying for grief at the death of her husband. In reality she died a year later in grief at the death of her son Humphrey, who died of pestilence on his way from Ireland.

ACT I.—SCENE III.

Coventry. The Lists.

According to Steevens it was at Gosford Green, Coventry.

HOLINSHED. "At the time appointed the king came to Coventry, where the two dukes were ready according to the order prescribed therein, coming thither in great array, accompanied with the lords and gentlemen of their lineages. The king had caused a sumptuous scaffold or theatre and royal lists there to be erected and prepared.

"The duke of Aumerle that day being high constable of England, and the duke of Surry marshal, placed themselves betwixt them, well armed and appointed, and when they saw their time, they first entered into the lists, with a great company of men apparelled in silk sendal, embroidered with silver both richly and curiously, every man having a tipped staff to keep the field in order.

"About the hour of prime came to the barriers of the lists the duke of Hereford, mounted on a white courser barded with green and blue velvet embroidered sumptuously with swans and antelopes of goldsmith's work, armed at all points. The constable and marshal came to the barriers, demanding of him what he was: he answered, I am Henry of Lancaster, duke of Hereford, which am come hither to do mine endeavour against Thomas Mowbray, duke of Norfolk, as a traitor untrue to God, the king, his realm, and me. Then incontinently he sware upon the holy

evangelists that his quarrel was true and just. Then he entered into the lists, and descended from his horse, and set him down in a chair of green velvet at the one end of the lists, and there reposed himself, abiding the coming of his adversary.

"Soon after him entered into the field with great triumph King Richard, accompanied with all the peers of the realm. The king had there above ten thousand men in armour, lest some fray or tumult might rise amongst his nobles by quarrelling or partaking. When the king was set in his seat, a king-at-arms made open proclamation, prohibiting all men in the name of the king, and of the high constable and marshal, to enterprise or attempt to approach or touch any part of the lists upon pain of death, except such as were appointed to order or marshal the field. The proclamation ended, another herald cried, Behold here Henry of Lancaster, duke of Hereford, appellant, which is entered into the lists royal to do his devoir against Thomas Mowbray, duke of Norfolk, defendant, upon pain to be found false and recreant.

A "The duke of Norfolk hovered on horseback at the entry of the lists, his horse being barded with crimson velvet embroidered richly with lions of silver and mulberry trees; and when he had made his oath before the constable and marshal, that his quarrel was just and true, he entered the field manfully, saying aloud, God aid him that hath the right! and then he departed from his horse, and sat him down in his chair, which was of crimson velvet, curtained about with white and red damask. The lord marshal viewed their spears to see that they were of equal length, and delivered the one spear himself to the duke of Hereford, and sent the other unto the duke of Norfolk by a knight. Then the herald proclaimed that the traverses and chairs of the champions should be removed, commanding them on the king's behalf to mount on horseback and address themselves to the battle.

"The duke of Hereford was quickly horsed, and when the trumpet sounded set forward courageously towards his enemy six or seven paces. The duke of Norfolk was not so fully set forward, when the king cast down his warder, and the heralds cried Ho, ho! Then the king caused their spears to be taken from them, and commanded them to repair again to their chairs, where they remained two long hours, while the king and his council deliberately consulted what order was best to be had in so weighty a cause.

"Finally, after they had devised and fully determined what should be done therein, the heralds cried silence; **B** and Sir John Bushy, the king's secretary, read the sentence and determination of the king and his council, in a long roll, the effect, whereof was, that Henry duke of Hereford should within fifteen days depart out of the realm, and not to return before the term of ten years were expired, except by the king he should be repealed again, and this upon pain of death: and that Thomas Mowbray duke of Norfolk, because he had sown sedition in the realm by his words, should likewise avoid the realm, and never to return again into England, nor approach the borders or confines thereof, upon pain of death; **C** and that the king would stay the profits of his lands till he had levied thereof such sums of money as the duke had taken up of the king's treasurer, for the wages of the garrison of Calais, which were still unpaid. When these judgments were once read, the king called before him both the parties,

and made them to swear, that the one should never come in place where the other was, willingly, nor keep any company together in any foreign region; which oath they both received humbly, and so went their ways. The duke of Norfolk departed sorrowfully out of the realm into Almaine, and at the last came to Venice, where he for thought and melancholy deceased. **D** The duke of Hereford took his leave of the king at Eltham, which there released four years of his banishment. So he took his journey over to Calais and from thence went into France, where he remained."

Departures from Holinshed.

A. Shakespeare makes the order of entrance to be (1) the King and suite, (2) Norfolk, (3) Hereford.
Holinshed gives the order as (1) Hereford, (2) The King and suite, (3) Norfolk.

B. In Holinshed Sir John Bushy reads the sentence. Shakespeare represents the King as doing so in person.

C. Shakespeare makes no mention of the confiscation of Norfolk's lands till the deficiency of the wages of the garrison at Calais was paid.

D. The remission of the four years of exile for Bolingbroke was granted at Eltham when he took leave of the King. Shakespeare represents the occurrence as taking place at Coventry on the day of the combat.

Further departures from History are:

(1) Norfolk is represented as being over forty years of age.
"*The language I have learn'd these forty years,*
My native English now I must forego" (I. iii. 159-160).
Norfolk could not have been more than 33, for his elder brother was born in 1365.

(2) Richard releases them from their oath of allegiance.
"*Our part therein we banish with yourselves*" (I. iii. 181).
For this he has no warrant in Holinshed.

(3) Gaunt is represented as giving his assent, as a member of the council, to Bolingbroke's banishment.
"*Whereto thy tongue a party-verdict gave*" (I. iii. 234).
There is no warrant for this in Holinshed.

ACT I.—SCENE IV.

The Court.

ACT II.—SCENE I.

Ely House.

1.—Holinshed is the authority for this scene.

HOLINSHED. "The duke of Lancaster departed out of this life at the bishop of Ely's Place in Holborn, and lieth buried in the cathedral church of Saint Paul in London, on the north side of the high altar, by the Lady Blanch his first wife. The death of this duke gave occasion of increasing more hatred in the people of this realm toward the king; for he seized into his hands all the goods that belonged to him, and also received all the rents and revenues of his lands, which ought to have descended unto the duke of Hereford by lawful inheritance, in revoking his letters patent which he had granted to him before, by virtue whereof he might make his attorneys-general to sue livery for him, of any manner of inheritances or possessions that might from thenceforth fall unto him, and that his homage might be respited, with making reasonable fine: whereby it was evident that the king meant his utter undoing.

"This hard dealing was much misliked of all the nobility, and cried out against of the meaner sort. But, namely, the duke of York was therewith sore amoved, who before this time had borne things with so patient a mind as he could, though the same touched him very near, as the death of his brother the duke of Gloucester, the banishment of his nephew the said duke of Hereford, and other more injuries in great number, which, for the slippery youth of the king, he passed over for the time, and did forget as well as he might."

There is no evidence that Richard visited Gaunt on his death-bed.

Departures from History.

(1) The age of the Queen. Throughout the play she is represented as a woman. In reality she was not yet twelve years old.

(2) Bolingbroke is made out to be the only child of John of Gaunt.

> "*The pleasure that some fathers feed upon,*
> *Is my strict fast; I mean, my children's looks* (II. i. 79-80).

Gaunt was thrice married, and had several other children.

2.—Shakespeare also follows Holinshed as regards the intended marriage of Bolingbroke with the daughter of the Duchess of Berri. He refers to Richard having prevented the marriage thus:

> "*Nor the prevention of poor Bolingbroke*
> *About his marriage*" (II. i. 167-8).

HOLINSHED. "At his coming into France King Charles, hearing the cause of his banishment (which he esteemed to be very light), received him gently, and him honourably entertained, in so much that he by favour obtained in marriage the only daughter of the Duke of Berry, uncle to the French King, if King Richard had not been a let in that matter, who being thereof certified, sent the Earl of Salisbury with all speed into France, both to surmise by untrue suggestion, heinous offences against him, and also to require the French King that in no wise he would suffer his cousin to be matched in marriage with him that was so manifest an offender."

3.—Holinshed is also the authority for the appointment of the Duke of York as governor in England during the King's absence.

HOLINSHED. "The King departed towards Bristow, from thence to pass into Ireland, leaving the Queen with her train still at Windsor. He appointed for his lieutenant-general in his absence his uncle the Duke of York."

4.—In line 248 an allusion is made to the fact that Richard had fined the nobles on charges brought against them for offences committed some years back.

"The nobles hath he fined
For ancient quarrels and quite lost their hearts" (II. i. 247-8).

HOLINSHED. "That they had aided the Duke of Gloucester, the Earls of Arundel and Warwick, when they rose in armour against him."

5.—The list of those who joined the expedition of Bolingbroke on his return to England is thus given in Holinshed.

HOLINSHED. "There were also with him, Reginald Lord Cobham, Sir Thomas Erpingham, and Sir Thomas Ramston, knightes, John Norbury, Robert Waterton and Francis Coint, esquires; few else were there; for (as some write) he had not past a xv lances, as they termed them in those days, that is to wit, men of arms, furnished and appointed as the use then was: yet other write that the Duke of Britaigne delivered unto him three thousand men of war, to attend him, and that he had viii ships well furnished for the war, where Froissart yet speaketh but of three."

We may notice.

(1) That lines 279-281 are defective. According to Holinshed it was Richard, son of the Earl of Arundel, who escaped from the house of the Duke of Exeter. Malone introduced a line thus: "The son of Richard, Earl of Arundel."

(2) Rainold is another form of Reginald.

(3) Sir Thomas Ramston (Holinshed) becomes Sir John Ramston (Shakespeare).

6.—The landing at Ravenspur and the subsequent assembling of the lords is thus given by Holinshed.

"The Duke of Lancaster . . . landed about the beginning of July in Yorkshire, at a place some time called Ravenspurre, betwixt Hull and Bridlington. . . . First that came to him were the lords of Lincolnshire, and other countries adjoining, as the Lords Willoughby, Ros, Darcy and Beaumont."

ACT II.—SCENE II.

Windsor Castle.

Windsor Castle is generally assigned as the place of this scene because Richard parted from the queen at Windsor (see quotation from Holinshed, Act II., Scene i.),

1.—For the king's stay in Ireland Holinshed remarks.

HOLINSHED. "It fortuned at the same time in which the duke of Hereford or Lancaster, whether ye list to call him, arrived thus in England, the seas were so troubled by tempests, and the winds blew so contrary for any passage to come over forth of England to the king, remaining still in Ireland, that for the space of six weeks he received no advertisements from thence: yet at length, when the seas became calm, and the wind once turned anything favourable, there came over a ship, whereby the king understood the manner of the duke's arrival; whereupon he meant forthwith to have returned over into England, to make resistance against the duke; but through persuasion of the duke of Aumerle (as was thought) he stayed till he might have all his ships and other provision fully ready for his passage."

2.—On the action of the Earl of Worcester when he heard that Northumberland had been proscribed.

"Whereupon the Earl of Worcester
Hath broke his staff, resigned his stewardship,
And all the household servants fled with him
To Bolingbroke" (II. ii. 58-61).

HOLINSHED. "Sir Thomas Percy, Earl of Worcester, Lord Steward of the king's house, either being so commanded by the King, or else upon displeasure (as some write) for that the king had proclaimed his brother the Earl of Northumberland traitor, brake his white staff, which is the representing sign and token of his office, and without delay went to Duke Henry, when the King's servants of household said this (for it was done before them all) they dispersed themselves, some into one country and some into another."

3.—The death of the Duchess of Gloucester.

HOLINSHED. "The same year deceased the Duchess of Gloucester, through sorrow as was thought, which she conceived for the loss of her son and heir the Lord Humphrey, who being sent for forth of Ireland (as before ye have heard) was taken with the pestilence, and died by the way."

The year was 1399, for the death of the Duchess is mentioned by Holinshed as occurring after that of the Duke of Norfolk. The departure from history on the part of Shakespeare has been already mentioned in Act I., Scene ii.

ACT II.—SCENE III.

The Wilds of Gloucestershire.

The place is fixed by the speech of Northumberland.

"I am a stranger here in Gloucestershire:
These high wild hills and rough uneven ways" (II. iii. 3, 4).

Illustrations from Holinshed.

(1) Holinshed records that Ross and Willoughby accompanied

Bolingbroke from Ravenspur to Berkeley. Shakespeare makes them follow him and join him shortly before he reaches Berkeley.

"*But I bethink me what a weary way*
From Ravenspurgh to Cotswold will be found
In Ross and Willoughby, wanting your company" (II. iii. 8-10).

"*Here come the Lords of Ross and Willoughby,*
Bloody with spurring, fiery-red with haste" (II. iii. 57, 58).

(2) The Lords attending York are thus given in Holinshed (II. iii. 53). "With the Duke of York were the Bishop of Norwich, the Lord Berkeley, the Lord Seymour and other."

(3) The interview with York (II. iii. 81) according to Holinshed took place on the 27th of July, 1399, the Sunday after the feast of St. James, which that year took place on a Friday. They met in the church outside Berkeley Castle.

(4) Holinshed does not mention Bagot as being one of those who took refuge in Bristol. He records that he had gone to Chester and thence to the King in Ireland. Another account makes Bagot escape from Bristol Castle.

Historical discrepancies.

(1) "*It is my son young Harry Percy*" (II. iii. 21), see also (II. iii. 41-44). Percy was born in 1364 and was two years older than Bolingbroke, but Shakespeare represents him as much younger. In *I. Hen. IV.* he makes him the same age as Prince Henry (afterwards Henry V.), who was born in 1388.

(2) Bolingbroke and Henry Percy were associated in arms in the French campaigns. Shakespeare makes the meeting in Gloucestershire their first encounter.

"*To my knowledge*
I never in my life did look upon him" (II. iii. 39).

(3) The rescue of the Black Prince by the Duke of York has no historical warrant.

"*As when brave Gaunt, thy father, and myself*
Rescued the Black Prince, that young Mars of men,
From forth the ranks of many thousand French" (II. iii. 100-102).

"No such incident is recorded of the battle of Navarette, at which the Black Prince and John of Gaunt were present in 1367. John of Gaunt was not with the Prince at Poitiers in 1356, nor did the Prince accompany him in his expedition to France in 1372; and there is no mention of the Duke of York on any of these occasions" (Clarendon Press).

ACT II.—SCENE IV.

Conway.

Here Holinshed is the sole authority.

HOLINSHED. "In the meantime he sent the earl of Salisbury over to England, to gather a power together, by help of the king's friends in Wales and Cheshire, with all speed possible, that they might be ready to assist him against the duke upon his

arrival, for he meant himself to follow the earl within six days after. The earl passing over into Wales, landed at Conway, and sent forth letters to the king's friends, both in Wales and Cheshire, to levy their people, and to come with all speed to assist the king; whose request with great desire and very willing minds they fulfilled, hoping to have found the king himself at Conway; insomuch that within four days' space there were to the number of forty thousand men assembled, ready to march with the king against his enemies, if he had been there himself in person.

"But when they missed the king, there was a bruit spread amongst them, that the king was surely dead; which wrought such an impression and evil disposition in the minds of the Welshmen and others, that, for any persuasion which the earl of Salisbury might use, they would not go forth with him till they saw the king: only they were contented to stay fourteen days, to see if he should come or not; but when he came not within that term, they would no longer abide, but scaled and departed away."

"*The bay trees in our country are all wither'd*" (II. iv. 8).

"In this year in a manner throughout all the realm of England, old bay trees withered, and afterwards, contrary to all men's thinking, grew green again, a strange sight, and supposed to import some unknown event."

ACT III.—SCENE I.

Bristol.

1.—The scene is laid at Bristol on the authority of Holinshed.

HOLINSHED. "The morrow after the foresaid Dukes with their power went towards Bristow, where at their coming, they showed themselves before the town and castle, being a huge multitude of people. There were enclosed within the castle, the Lord William Scrope, Earl of Wiltshire, and Treasurer of England, Sir Henry Green, and Sir John Bushy, Knights, who prepared to make resistance, but when it would not prevail, they were taken, and were brought forth bound as prisoners into the camp, before the Duke of Lancaster." Bolingbroke made short work of them, for he put them on their trial and had them executed on the next day.

Historical Discrepancy.

Shakespeare represents Bolingbroke as hurrying from Bristol to meet Glendower.

"*Come, lords, away*
To fight with Glendower and his complices" (III. i. 42-3).

2.—According to Holinshed Owen Glendower was with Richard in Flint Castle "as his beloved squire and minstrel." He made his escape from Flint and did not surrender with Richard. He was the leader of the band of Welshmen that met Salisbury, for Holinshed speaks of "the Welshmen and their Captain"—*i.e.* Glendower.

The expedition against Glendower was not undertaken till two years later, 1401. In recording it Holinshed uses the words "the said Owen and his unruly complices."

ACT III.—SCENE II.

The Coast of Wales. A Castle in View.

Barkloughly Castle (III. ii. 1). The only authority is Holinshed, who spells it "Barclowlie" or "Barclowly." It is clearly an error for "Hertlowh," which is identified as Harlech in North Wales.

Other authorities make Richard land at Milford Haven; some give Pembroke. But Salisbury was at Conway, so it is probable that Richard made for a northern port.

ACT III.—SCENE III.

Before Flint Castle.

Holinshed is the authority for this scene.

HOLINSHED. "King Richard being thus come unto the castle of Flint, and the duke of Hereford being still advertised from hour to hour, by posts, how the earl of Northumberland sped, the morrow following he came thither, and mustered his army before the king's presence, which undoubtedly made a passing fair show, being very well ordered by the lord Henry Percy, that was appointed general, or rather as we may call him master of the camp, under the duke, of the whole army.

"There were come already to the castle, before the approaching of the main army, the archbishop of Canterbury, the duke of Aumerle, the earl of Worcester, and divers other. The archbishop entered first, and then followed the other, coming into the first ward.

"The king that was walking aloft on the brays of the walls, to behold the coming of the duke afar off, might see that the archbishop and the other were come, and, as he took it, to talk with him; whereupon he forthwith came down unto them, and beholding that they did their due reverence to him on their knees, he took them up, and drawing the archbishop aside from the residue, talked with him a good while; and as it was reported, the archbishop willed him to be of good comfort, for he should be assured not to have any hurt, as touching his person; but he prophesied not as a prelate, but as a Pilate, as by the sequel it well appeared.

"After that the archbishop had now here at Flint communed with the king, he departed, and taking his horse again, rode back to meet the duke, who began at that present to approach the castle, and compassed it round about, even down to the sea, with his people arranged in good and seemly order at the foot of the mountains; and then the earl of Northumberland, passing forth of the castle to the duke, talked with him awhile in sight of the king, being again got up to the walls, to take better view of the army, being now advanced within two bow shots of the castle, to the small rejoicing, ye may be sure, of the sorrowful king.

"The earl of Northumberland returning to the castle, appointed to the king to be set to dinner (for he was fasting till then), and after he had dined the duke came down to the castle himself, and entered the same all armed, his bassenet only excepted, and being within the first gate, he stayed there till the king came forth of the inner part of the castle unto him.

"The king, accompanied with the bishop of Carlisle, the earl of Salisbury, and Sir Stephen Scrope, knight, who bare the sword before him, and a few other, came forth into the **A** utter ward, and sat down in a place prepared for him. Forthwith as the duke got sight of the king, he showed a reverent duty, as became him, in bowing his knee; and coming forward, did so likewise the second and third time, till the king took him by the hand, and lift him up, saying, Dear cousin, ye are welcome. The duke, humbly thanking him, said, My sovereign lord and king, the cause of my coming at this present, is (your honour saved) to have again restitution of my person, my lands, and heritage, through your favourable licence. The king hereunto answered, Dear cousin, I am ready to accomplish your will, so that ye may enjoy all that is yours, without exception."

Departures from Holinshed.

1.—**A.** Holinshed makes the interview betweeen Richard and Bolingbroke take place in the "utter ward," Shakespeare places it in the base court.

"*My lord, in the base court he doth attend*" (III. iii. 176).

2.—Shakespeare represents Richard as holding Flint Castle.

Bol. "*Welcome, Harry: What, will not this castle yield?*
Percy. *The Castle royally is manned, my lord,*
Against thy entrance" (III. iii. 20-22).

According to Holinshed Flint Castle was already in the possession of Northumberland. He had met Richard at Conway and had persuaded him to accompany him to Flint. Thus Richard was virtually a prisoner. In departing from history Shakespeare effectively pictures the irresolution of the king. Instead of defending a strong castle he weakly surrenders whilst indulging in poetical and sentimental images.

The journey to London referred to in the play.

"*Set on towards London, cousin, is it so*" (III. iii. 208).

The stages on the route are given by Holinshed as "Flint, Chester, Nantwich, Newcastle (under Lyne), Stafford, Lichfield, Coventry, Northampton, Dunstable, St. Albans, London."

ACT III.—SCENE IV.

Langley, the Duke of York's Garden.

The Duke of York had a palace at Langley. It may be inferred that the queen was at the residence of the Duke of York from the remark of the gardener.

"*letters came last night*
To a dear friend of the Duke of York's
That tell black tidings" (III. iv. 69-71).

and from the words of York to the queen.

"*Come, cousin, I'll dispose of you*" (II. ii. 116).

This conjecture is further strengthened by the remark of Bolingbroke to York

"*Uncle, you say the queen is at your house*" (III. i. 36).

ACT IV.—SCENE I.

Westminster Hall.

Westminster Hall was rebuilt by Richard II. He had just completed it. His deposition was recorded at the first parliament held there.

Holinshed is Shakespeare's authority for the facts of the scene.

1. The accusation against Aumerle.

HOLINSHED. "There was also contained in the said bill [of accusation against Aumerle], that Bagot had heard the duke of Aumerle say, that he had liefer than twenty thousand pounds that the duke of Hereford were dead, not for any fear he had of him, but for the trouble and mischief that he was like to procure within the realm.

"After that the bill had been read and heard, the duke of Aumerle rose up and said, that as touching the points contained in the bill concerning him, they were utterly false and untrue, which he would prove with his body, in what manner soever it should be thought requisite.

"On the Saturday next ensuing, the lord Fitzwater herewith rose up, and said to the king, that where the duke of Aumerle excuseth himself of the duke of Gloucester's death, I say (quoth he) that he was the very cause of his death; and so he appealed him of treason, offering, by throwing down his hood as a gage, to prove it with his body. There were twenty other lords also that threw down their hoods, as pledges to prove the like matter against the duke of Aumerle.

"The duke of Aumerle threw down his hood to try it against the lord Fitzwater, as against him that lied falsely, in that he charged him with, by that his appeal. These gages were delivered to the constable and marshal of England, and the parties put under arrest.

"The duke of Surry stood up also against the lord Fitzwater, avouching that where he had said that the appellants were cause of the duke of Gloucester's death, it was false; for they were constrained to sue the same appeal, in like manner as the said lord Fitzwater was compelled to give judgment against the duke of Gloucester and the earl of Arundel, so that the suing of the appeal was done by coercion; and if he said contrary he lied; and therewith he threw down his hood.

"The lord Fitzwater answered hereunto, that he was not present in the Parliament house when judgment was given again them; and all the lords bare witness thereof.

"Moreover, where it was alleged that the duke of Aumerle should send two of his servants unto Calais, to murder the duke of Gloucester, the said duke of Aumerle said, that if the duke of Norfolk affirm it, he lied falsely, and that he would prove with his body, throwing down another hood which he had borrowed.

"The same was likewise delivered to the constable and marshal of England, and the king licensed the Duke of Norfolk to return, that he might arraign his appeal."

2. The death of Norfolk.

"The Duke of Norfolk departed sorrowfully out of the realm into Almaine, and at the last came to Venice, where he for thought and melancholy deceased."

3. The suit of the Commons.

"*The commons will not then be satisfied*" (iv. i. 271).

HOLINSHED. "Request was made by the Commons, that sith King Richard had resigned, and was lawfully deposed from his royal dignity, he might have judgment decreed against him, so as the realm were not troubled by him, and that the causes of his deposing might be published through the realm, for satisfying of the people: which demand was granted."

4. The speech and arrest of Carlisle.

HOLINSHED. "Whereupon the bishop of Carlisle, a man both learned, wise, and stout of stomach, boldly showed forth his opinion concerning that demand, affirming that there was none amongst them worthy to give judgment upon so noble a prince. And I assure you (said he), there is not so rank a traitor, nor so errant a thief, nor yet so cruel a murderer, apprehended or detained in prison, but he shall be brought before the justice to hear his judgment; and will ye proceed to the judgment of an anointed king, hearing neither his answer nor excuse? I say that the duke of Lancaster, whom ye call king, hath more trespassed to King Richard and his realm, than King Richard hath done either to him or us: for it is well known that the duke was banished the realm by King Richard and his council, and by the judgment of his own father, for the space of ten years, for what cause ye know; and yet without licence of King Richard he is returned again into the realm, and (that is worse) hath taken upon him the name, title and pre-eminence of king. And therefore I say, that you have done manifest wrong, to proceed in any thing against King Richard, without calling him openly to his answer and defence. As soon as the bishop had ended this tale, he was attached by the earl Marshal, and committed to ward in the abbey of St. Alban's."

5. Holinshed gives as the names of the conspirators "the Abbot of Westminster, the Bishop of Carlisle, Aumerle (now the Earl of Rutland), the Earl of Huntingdon, lately deprived of the dukedom of Exeter, the Earl of Kent, late Duke of Surrey, the Earl of Salisbury, Hugh Lord Spencer, late Earl of Gloucester, Sir Thomas Blount, and Magdalen, one of King Richard's chaplains, who strongly resembled his master in appearance" (C.P.).

Departures from Holinshed.

1. There were two meetings of the Parliament, one on September 30th, 1399, and the other on October 14th. Shakespeare blends the two together.

2. Richard was not present at either meeting of the Parliament.

3. He executed the deed of renouncement in the Tower, where he was confined.

4. The Lords and Commons met in Westminster Hall, September 30th, and the Archbishop of Canterbury read the deed. The resignation was accepted by the Lords and Commons, and the king was formally deposed. Commissioners were appointed to pronounce sentence of deprivation.

   Then Henry claimed the throne. He was unanimously elected and was led to the throne by the two archbishops.

5. The announcement of these proceedings was made by the commissioners to Richard in the Tower on October 1st, the following day.

6. Bagot's accusation against Aumerle was made on October 16th.

7. Fitzwater's charge and challenge were made on October 18th.

8. Carlisle's speech was not made on the occasion of Richard's deposition, but on the 22nd of October, in answer to the suit of the Commons.

9. Holinshed records that Carlisle was arrested by the Earl of Westmoreland, the Earl Marshal, who handed the Bishop over into the keeping of the Abbot of St. Albans.

   In the play he is arrested by Northumberland and assigned to the custody of the Abbot of Westminster.

   It would appear that he was not given into the charge of the Abbot of Westminster until June 23rd, 1400, when he was removed from the Tower.

10. Bolingbroke's coronation took place on St. Edward's day, Monday, October 13th; Shakespeare places it on a Wednesday.

> "*On Wednesday next we solemnly set down*
> *Our coronation*" (IV. i. 319-320).

ACT V.—SCENE I.

London. A Street Leading to the Tower.

The first two lines of the scene give the place.

> "*This way the king will come; this is the way*
> *To Julius Cæsar's ill erected tower*" (V. i. 1, 2).

The interview with the queen is imaginary.

ACT V.—SCENE II.

London. A Room in the Duke of York's Palace.

The remark of the Duchess

> "*My lord, you told me you would tell the rest,*
> *When weeping made you break the story off,*
> *Of our two cousins coming into London*" (V. ii. 1-3),

would lead us to infer that she was not in London.

On the other hand Aumerle (see extract from Holinshed) went from Westminster to his father's house with the bond of the conspirators in his bosom.

We can gather from Holinshed the following:

1. Richard's entry into London.

Bolingbroke "was received with all the joy and pomp that might be of the Londoners, and was lodged in the Bishop's Palace by Paul's church."

The next day the king "was had to the Tower and there committed to safe custody. Many evil disposed persons, assembling themselves together in great numbers, intended to have met with him, and to have taken him from such as had the conveying of him, that they might have slain him: but the Mayor and Aldermen gathered to them the worshipful Commoners, and grave citizens by whose policy, and not without much ado, the other were revoked from their evil purpose."

2. York being surety for Aumerle's good conduct.

> "*I am in parliament pledge for his truth*
> *And lasting fealty to the new made king*" (V. ii. 44-5).

"For whom he was become surety and mainpernour for his good abearing in open Parliament."

3. The Conspiracy. The plot was conceived in the house of the Abbot of Westminster.

"At length by the advice of the Earl of Huntingdon, it was devised that they should take upon them a solemn jousts to be enterprised between him and twenty on his part, and the Earl of Salisbury, and twenty with him at Oxford, to the which triumph King Henry should be desired, and when he should be most busily regarding the martial pastime, he suddenly should be slain and destroyed and so by that means King Richard, which as yet lived, might be restored to liberty, and to his former estate and dignity."

4. The Discovery of the Conspiracy.

"For this Earl of Rutland departing before from Westminster to see his father the Duke of York, as he sat at dinner, had his counterpane of the Indenture of the confederary in his bosom. The father espying it, would needs see what it was; and though the son humbly denied to shew it, the father being more earnest to see it, by force took it out of his bosom, and perceiving the contents thereof, in a great rage caused his horse to be saddled out of hand . . . and incontinently mounted on horseback to ride towards Windsor to the King, to declare to him the malicious intent of his son and his accomplices."

5. The Bond.

"Hereupon was an Indenture sextipartite made, sealed with their seals and signed with their hands, in the which each stood bound to the other, to do their whole endeavour for the accomplishment of their purposed exploit."

Departures from Holinshed and History.

1. The entrance of Bolingbroke and Richard into London.
   Shakespeare represents Bolingbroke as entering in triumph with the captive Richard to grace his train.
   Holinshed records that Richard was first taken to Westminster and removed to the Tower the day after Henry's entry into the city.
2. The Duchess of York. Shakespeare makes her to be the mother of Aumerle.
   The mother of Aumerle was Isabella of Castile, the first wife of the Duke of York.
   The present Duchess was Joan Holland, daughter of Thomas, Earl of Kent.

ACT V.—SCENE III.

Windsor Castle.

The scene is assigned to Windsor following the statement of Holinshed that Aumerle rode to Windsor (see extract).

"The Earl of Rutland, seeing in what danger he stood, took his horse and rode another way to Windsor, in front, so that he got thither before his father; and when he was alighted at the castle gate, he caused the gates to be shut, saying that he must needs deliver the keys to the king. When he came before the king's presence, he kneeled down on his knees, beseeching him of mercy and forgiveness. and, declaring the whole matter unto him in order as everything passed, obtained pardon: and therewith came his father, and being let in, delivered the indenture which he had taken from his son unto the king, who, thereby perceiving his son's words to be true, changed his purpose of going to Oxford."

Departures from History.

1. Shakespeare represents Prince Henry as wild and dissolute, beating the watch and robbing the passers by. At the time he was only twelve years old.
2. The introduction of the Duchess is purely imaginary.

ACT V.—SCENE IV.

The Same.

The Same—*i.e.* Windsor Castle.

Holinshed records that Sir Piers of Exton overheard these words while waiting upon the king at table. Hence the scene has been appropriately assigned to Windsor.

ACT V.—SCENE V.

Pomfret Castle.

Pomfret or Pontefract Castle, the place of Richard's imprisonment. Shakespeare follows Holinshed in his account of the death of Richard.

HOLINSHED.

"Sir Piers Exton incontinently departed from the court, with eight strong persons in his company, and came to Pomfret, commanding the esquire that was accustomed to serve and take the assay before King Richard, to do so no more, saying 'Let him eat now, for he shall not long eat.' King Richard sat down to dinner, and was served without courtesy or assay, whereupon, much marvelling at the sudden change, he demanded of the esquire why he did not do his duty: 'Sir (said he), I am otherwise commanded by Sir Piers of Exton, which is newly come from King Henry.' When Richard heard that word, he took the carving knife in his hand, and struck the esquire on the head, saying, 'The devil take Henry of Lancaster and thee together;' and with that word Sir Piers entered the chamber, well armed, with eight tall men likewise armed, every one of them having a bill in his hand. King Richard perceiving this, put the table from him, and stepping to the foremost man, wrung the bill out of his hands, and so valiantly defended himself that he slew four of those who thus came to assail him. Sir Piers being half dismayed, herewith leapt into the chair where King Richard was wont to sit, while the other four persons fought with him and chased him about the chamber; and, in conclusion, as King Richard traversed his ground from one side of the chamber to another, and coming by the chair where Sir Piers stood, he was felled with the stroke of a pole-axe which Sir Piers gave him upon the head, and therewith rid him out of life, without giving him respite once to call to God for mercy for his past offences."

There are three accounts of King Richard's death.

(1) That he was murdered in Pontefract Castle by Sir Piers Exton.

(2) That he starved himself or was starved to death. In the manifesto of the Percies against Henry IV. issued just before the battle of Shrewsbury, Henry is distinctly charged with having caused Richard to perish from hunger, thirst and cold, after fifteen days of suffering unheard of among Christians.

(3) That he escaped from Pontefract and lived nineteen years in Scotland.

The body is said to have been brought to London, and publicly exhibited in the Tower. It was buried at Langley, but afterwards transferred by Henry V. to Westminster Abbey. The tomb was opened some years ago and no marks of violence were found on the body.

ACT V.—SCENE V.

Windsor Castle.

The portions of this scene taken from Holinshed are:

(1) The burning of Cirencester by the rebels.

> "*Kind uncle York, the latest news we hear*
> *Is that the rebels have consumed with fire*
> *Our town of Cicester in Gloucestershire*" (VI. vi. 1-3).

"When the Earl of Kent was besieged in his lodging by the bailiff of the town with eighty archers, the Earl of Huntingdon, being in another inn with the Lord Spencer, set on fire diverse houses in the town."

(2) Northumberland is sent against the conspirators.

When the King learnt of the conspiracy from Aumerle he "changed his purpose for his going to Oxford, and despatched messengers forth to signify unto the Earl of Northumberland his high constable and to the Earl of Westmoreland his high marshal, and to other his assured friends, of all the doubtful danger and perilous jeopardy."

(3) The conspirators who were captured.

"Many other that were privy to this conspiracy, were taken, and put to death, some at Oxford, as Sir Thomas Blunt, Sir Benet Seeley Knight, and Thomas Wintercell Esquire, but Sir Leonard Brocas, and Sir John Shelley Knights, John Magdalene and William Ferby, Chaplains, were drawn, hanged and beheaded at London."

(4) The body of Richard brought to London.

The body of Richard was brought to London by successive stages, being exhibited at any of the towns where they stayed at night. In London it was "first brought to the Tower, and after through the city to the Cathedral church of St. Paul barefaced, where it lay three days together, that all men might behold it."

EXAMINATION PAPERS.

ACT I.—SCENE I.

1. What evidence have we for determining the date of the play?
2. What charges does Bolingbroke bring against Norfolk? How does the latter reply?
3. In what degree does the death of Gloucester affect Richard's deposition?
4. Paraphrase:—

   "Myself I throw, dread sovereign, at thy foot,
   to
   Which breathed this poison" (165-173).
5. Explain the following words:—*high-stomach'd, appellant, inhabitable, suggest, exactly, impeached, baffled, parle, gage, lewd, recreant, receipt.*
6. What indications of Richard's irresolution of character are given us in this scene?
7. Comment upon and explain the following expressions: "*ancient malice,*" "*to aggravate the note,*" "*my right drawn sword,*" "*chivalrous design of knightly trial,*" "*in name of lendings,*" "*How high a pitch,*" "*slander of his blood,*" "*this is no month to bleed.*"
8. Write out the passage in which King Richard assigns the day of trial.

ACT I.—SCENES I. AND II.

1. Who was the Duchess of Gloucester? Who were Edward's seven sons? Write out the passage in which the Duchess of Gloucester speaks of them, commencing "*Edward's seven sons . . .* to . . . *murder's bloody axe*" (II. 11-21).
2. Explain, quoting in each case, the context: *neighbour nearness, interchangeably, St. Lambert's day, by the Destinies cut, Woodstock's blood, unpeopled offices, naked pathway.*
3. Notice any peculiarities in the metre in the following lines:

   "*Lord marshal, command our officers at arms.*"
   "*Who, when they see the hours ripe on earth.*"
   "*Why, then I will. Farewell, Old Gaunt.*"
4. Describe the character of John of Gaunt as given in Shakespeare. How far does it correspond with history?
5. Derive and explain: *caitiff, career, miscreant, champion, leisure, liege, verge, sluiced, boot.*
6. Explain the allusions in the following: "*but not change his spots,*" "*like sacrificing Abel's,*" "*to fetch his queen,*" "*the boisterous late appeal.*"

7. Write a short sketch of Mowbray, Duke of Norfolk. What account does Shakespeare give of his death?
8. Paraphrase:—

"Call it not patience, Gaunt;

to

Is pale cowardice in noble breasts" (II. 29-34).

ACT I.—SCENE III.

1. Quote and explain any expressions in this play relating to the feudal system?
2. Give examples from the play of (i.) double negatives, (ii.) gerundial infinitives, (iii.) absolute construction.
3. Note and comment upon any grammatical peculiarities in the following:—
   (i.) "*My sometime brother's wife.*"
   (ii.) "*My innocency and St. George to thrive.*"
   (iii.) "*So far as to mine enemy.*"
   (iv.) "*Sprightfully and bold.*"
4. Write out, in the words of the play, the sentences pronounced upon Hereford and Norfolk.
5. Explain and derive the following: *wanton, engaoled, portcullis'd, apprenticehood, dolour, maim, cheerly, warder, casque, foil.*
6. Explain the following:—"*a journeyman to grief,*" "*a party-verdict,*" "*habiliments of war,*" "*lusty haviour,*" "*a partial slander,*" "*the common air.*"
7. How does Gaunt endeavour to reconcile Bolingbroke to the sentence passed upon him?

ACT I.—SCENE III.

1. What do you gather from the play as to the relations between King Richard and his barons?
2. Describe briefly in your own words the combat at Coventry. What feudal custom does it illustrate?
3. What was Richard's motive in banishing Norfolk and Hereford? How far did he succeed in his design?
4. Explain the following passages, mentioning the speaker, and giving the occasion on which they were spoken. Paraphrase each passage:—
   (i.) "*I'll answer thee in any fair degree,*
   Or chivalrous design of knightly trial."
   (ii.) "*Grief boundeth where it falls,*
   Not with the empty hollowness, but weight."
   (iii.) "*Lo as at English feasts, so I regreet*
   The daintiest last, to make the end most sweet."
   (iv.) "*The sly slow hours shall not determinate*
   The dateless limit of thy dear exile."
5. Who acted as Lord Marshal at Coventry? What further part does he take in the play?

ACT I.—SCENES I.—IV.

1. Who was Bagot? Give distinctly the part he takes in the play. Explain any difficulties which occur in connection with his name.
2. Describe the manner in which Bolingbroke quitted England.
3. Mention any historical inaccuracies that occur in the first act of the play.
4. In what sense does Shakespeare use the following words—*quarrel, still, object, tendering, eager, conclude, envy, cousin, approve, dear, advice, remember?* Give examples.
5. Describe the political situation at the opening of the play.
6. Explain the following passages, mentioning the speaker and the occasion upon which they were spoken. Give a paraphrase.
   (i.) "*Fell sorrow's tooth doth never rankle more,*
   Than when he bites but lanceth not the sore."
   (ii.) "*Expedient manage must be made, my liege.*"
   (iii.) "*And so by chance*
   Did grace our hollow parting with a tear."

ACT II.—SCENE I.

1. Write out the passage.
   "This royal throne of kings, this sceptrèd isle,
   to
   Hath made a shameful conquest of itself" (40-66).
2. Explain any allusions in the above passage.
3. Explain the following: "*Music at the close,*" "*undeaf his ears,*" "*venom sound,*" "*insatiate cormorant,*" "*inky blots,*" "*pelting farm,*" "*our tardy apish nation.*'
4. What do you gather from the conversation between Gaunt and York, as to the character and conduct of Richard II.?
5. What prophesy as to Richard's future does Gaunt utter when he says, "*Methinks I am a prophet new inspired,*" etc.?
6. Explain and derive the following words: *deck, glose, kern, attorneys-general, benevolences, imp, trow, caroused, sullens.*
7. Mention and explain any play upon words in this scene.
8. In what manner did Richard propose to find means to provide for the expense of the expedition to Ireland? What were the consequences of his action?

ACT II.—SCENE I.

1. "*York is too far gone with grief*
   Or else he never would compare between."
   What comparison does York refer to? Give the comparison in your own words.
2. "*Have ever made me sour my patient cheek.*"
   What are the points alluded to by York?
3. Explain any grammatical peculiarities in the following:
   (1) "*How near the tidings of our comfort is.*"
   (2) "*I was too strict to make mine own away.*"

4. Note any peculiarities in the metre of the following:—
   "*To see this business. To-morrow next.*"
   "*Reproach and dissolution hangeth over him*"
   "*What says he? Nay, nothing; all is said.*"
5. Is it correct to describe the play as a tragedy? What is the difference between a tragedy and an historical play?
6. Explain the following terms: *royalties, letters patent, sue his livery, homage, broking pawn.*
7. Give some account of Plashy, Ely House, Ravenspurgh. What events in the play occurred at these places?

ACT II.—SCENES I. AND II.

1. What charges did Willoughby, Ross, and Northumberland severally make against Richard's rule?
2. Describe Bolingbroke's expedition to England. What forces did he bring with him? What lords accompanied him? Who joined him on his landing?
3. Comment upon the following, pointing out any grammatical peculiarities.
   "*Each substance of a grief hath twenty shadows,*
   Which shows like grief itself, but is not so."
   "*The Earl of Worcester hath broke his staff*"
   "*For God's sake, speak comfortable words.*"
4. Explain the following: *perspectives; parasite; careful business; conceit; signs of war; at six and seven; with all due expedience; retired his power; thrives to beat back.*
5. Who were Bushy, Green and Wiltshire? Of what offences were they guilty? What was their fate?
6. Discuss the character of York. How do you account for his going over to Bolingbroke?
   Mention the chief points of importance for which he is noticeable in the play.
7. Mention the chief actions of Northumberland in the play. What do you know of his subsequent history?
8. Account for Richard's failure to successfully cope with the designs of Bolingbroke.
9. Give a concise summary of the forebodings of the queen.

ACT II.—SCENES III. AND IV.

1. Describe Bolingbroke's proceedings from his landing at Ravenspur till his arrival in London.
2. Comment upon the following: "*The bay trees in our country are all wither'd.*" "*These high wild hills and rough uneven ways draws out our miles.*" "*Grace me no grace.*" "*Frighting her pale-faced villages.*"
3. Who was Harry Percy? In what respects does Shakespeare depart from history in describing him and his relations with Bolingbroke?
4. Give the two meanings of "*tender,*" and quote the passage where the word occurs with a play on the two meanings.

5. In what scene does Shakespeare use the following words: *detested, indifferent, unthrifts, attach, crossly, deceivable, despised, unfelt?*
6. Explain the following: *absent time; self-born arms; free descent; braving arms; of noble estimate.*
7. How does Bolingbroke justify himself to York for returning from banishment before the expiration of the sentence against him?
8. "*These signs forerun the death or fall of kings.*" What signs? Quote from other plays any similar lists of portents.

ACT III.—SCENE I. AND GENERAL.

1. State briefly the charges uttered by Bolingbroke against Bushy and Green.
2. Point out anything unusual in the grammar or construction of the following:—
   (a) "*And both return back to their chairs again.*"
   (b) "*And yet, incaged in so small a verge,*
   Thy waste is no whit lesser than thy land."
   (c) "*In war was never lion raged more fierce.*"
   (d) "*For young hot colts being raged do rage the more.*"
3. State by whom and on what occasions the following were spoken:
   (a) "*High stomach'd are they both, and full of ire.*"
   (b) "*To be a make-peace shall become my age.*"
   (c) "*Finds brotherhood in thee no sharper spur?*"
   (d) "*Now no way can I stray.*"
   (e) "*All places that the eye of heaven visits,*
   Are to the wise man ports and happy havens."
4. What references are made in the play to Edward, the Black Prince?
5. One of the defects of the play is said to be the frequent occurrence of rhyming couplets. Quote one or two instances.
6. Over what period does the action of the play extend? Mention three instances in which Shakespeare departs from history.

ACT III.—SCENE II.

1. Quote the passage in which Richard addresses his native land on his return from Ireland.
2. Give the meaning and the derivation of the following words: *exchequer, antipodes, puny, shrewd, pill'd, lease, gait, ear, cozen, brook, beadsman.*
3. Explain the following: *senseless conjuration; discomfortable cousin; detested sins; distaff-women; three Judases; scoffing his state; upon his party; servile breath.*
4. Paraphrase:—
   "White beards have armed their thin and hairless scalps,
   to
   And all goes worse than I have power to tell" (112-120).
5. King Richard is easily exultant and as easily depressed. How far is this phase of his character exhibited in this scene?

6. Quote and paraphrase the passage:—
"Let's talk of graves, of worms and epitaphs;
to
and farewell king" (145-170).
7. Comment upon the following: "*Needs must I like it well*"; "*Bolingbroke, through our security, grows strong*"; "*my care-tuned tongue.*"

ACT III.—SCENE II.

1. Discuss and illustrate Shakespeare's views on the divine right of kings.
2. Discuss the kinglike qualities of Bolingbroke as evidenced in the play.
3. Give instances from the play of singular verbs with plural subjects.
4. Give the arguments used by Carlisle to rouse the king to energy.
5. What part does Carlisle take in the play? Discuss his character. How does Bolingbroke act towards him?
6. Explain the following passages and indicate the context of each:—
   (a) "*The part I had in Woodstock's blood.*"
   (b) "*Let not my cold words here accuse my zeal.*"
   (c) "*Men judge by the complexion of the sky*
   The state and inclination of the day."
   (d) "*Subjected thus,*
   How can you say to me, I am a king."
7. How far does the John of Gaunt of history agree with the character attributed by Shakespeare to "*Old John of Gaunt, time-honoured Lancaster*"?
8. Whence did Shakespeare take the historical facts of the play?

ACT III.—SCENE III.

1. What deductions as to the character of Northumberland can be drawn from his treatment of the king? Give examples.
2. Comment upon the grammar of:—
   (a) "*There lies*
   Two kinsmen digg'd their graves with weeping eyes!"
   (b) "*Perhaps they had ere this, but that they stay*
   The first departing of the king for Ireland."
   (c) "*Yet best beseeming me to speak the truth.*"
3. Explain: "*Mistake not, uncle,*" "*rude ribs,*" "*stooping duty,*" "*civil and uncivil arms,*" "*gentle hearing,*" "*make a leg,*" "*a set of beads.*"
4. In what sense does Shakespeare use the following words: *deliver, fearful, profane, fondly, returns, lodge?*
5. Quote the passage in which Richard foretells the evils and miseries of the Wars of the Roses.
6. Give, in your own words, (1) the demands made by Bolingbroke as recited by Northumberland, (2) the oath taken as pledge of his sincerity, (3) the promise given, if his request be granted.

7. Quote and explain the play on the words "*crown*" and "*base*" in this scene.

ACT III.—SCENE III. AND GENERAL.

1. Comment upon the grammar of: (1) "*We had rather,*" (2) "*At time of year,*" (3) "*As one should say,*" (4) "*Sorrow and grief of heart makes him speak fondly,*" (5) "*And buried once, why not upon my head?*"
2. Give the meaning and derivation of: *trade, manage, wanton, palmer, sooth, foil, fret, pelting, barbed, securely, tall.*
3. Explain the allusions in the following:—
   (a) "*Down, down I come; like glistering Phaethon,*
   Wanting the manage of unruly jades."
   (b) "*One flourishing branch of his most royal root*
   Is hacked down, and his summer leaves all faded"
   (c) "*This seat of Mars,*
   This other Eden, demi-paradise."
4. Write out the passage:—
   "I'll give my jewels for a set of beads.
   to
   why not upon my head" (147-195).
5. Who are with Richard at Flint Castle? Who are the attendants on Bolingbroke?
6. To what faults of character and conduct does Shakespeare attribute the fall of Richard?

ACT III.—SCENE IV.

1. Give a concise summary of the Garden Scene.
2. What warranty have we for placing this scene at Langley?
3. Who were the Earl of Salisbury, Scroop? What parts do they take in the play?
4. Shew from this scene what charge the people in general brought against their king.
5. In what respects does the Garden Scene further the action of the play?
6. How do the gardener and the servant draw an analogy between their duties as gardeners and the manner in which kings should rule?
7. Who was Richard's Queen? What allusion to the marriage is contained in the play? How far does Shakespeare depart from history in his description of the Queen? Give a short sketch of her character as she appears in the play.
8. What play is there in this scene on the two meanings of the word "*measure*"? Quote and explain the passage.
9. What ill news does the gardener convey to the Queen? How does she receive the news?

ACT III.—SCENE IV. ACT IV.—SCENE I.

1. Explain the following:—
   (1) "*The world is full of rubs.*"
   (2) "*My fortune runs against the bias.*"
   (3) "*That seemed in eating him, to hold him up.*"

2. Give the meaning and derivation of: *apricocks, gage, rapier, sterling, mutiny, cloister, eager, pale, gnarling.*
3. Explain the meaning of: "*Her knots disordered,*" "*to dress this garden,*" "*sour herb of grace,*" "*the extremest point of mortal breathing,*" "*waste of idle hours.*"
4. What is an anachronism? Mention any instances of anachronisms in this play.
5. Draw out a table showing the relationship of the various descendants of Edward III. mentioned in this play.
6. Give a detailed account of the Deposition Scene.
7. Show how Bolingbroke takes advantage of the course of events, and of the misgovernment of Richard, to further his political aims.
8. Scan the following lines:—
   (a) "*To insinuate, flatter, bow, and bend my limbs.*"
   (b) "*Desolate, desolate, will I hence and die.*"
   (c) "*Prevent it, resist it, let it not be so.*"
   (d) "*I heard you say that you had rather refuse.*"
   (e) "*Than Bolingbroke's return to England.*"

ACT IV.—SCENE I. AND GENERAL.

1. Compare Bagot's charge against Aumerle with Bolingbroke's accusation against Norfolk (Act I. Scene i.).
2. Who was Fitzwater? What caused him to support Bagot? What further evidence did he give?
3. What view does Shakespeare take of Norfolk's connection with the murder of Gloucester?
4. By whom and on what occasions were these lines severally spoken?
   (a) "*Add proof unto mine armour with thy prayers;*
   And with thy blessings steel my lance's point."
   (b) "*Live in thy shame, but die not shame with thee.*"
   (c) "*For nothing hath begot my something grief,*
   Or something hath the nothing that I grieve."
5. Explain the following: "*My fair stars,*" "*equal terms,*" "*lords appellants,*" "*sunshine days,*" "*tired majesty.*"
6. In what sense does Shakespeare use the following words: *timeless, dead, sympathy, unjust, mortal, toil'd, climate, inhabit, favour, owes, forswear, sort?*
7. Give instances of obsolete words used in the play, illustrating where possible from the Authorised Version of the Bible.

ACT IV.—SCENE I. AND GENERAL.

1. Contrast Bolingbroke's treatment of Aumerle with the manner in which Richard dealt with Norfolk and Bolingbroke.
2. How far has Shakespeare departed from history in his account of the deposition scene?
3. Give a concise summary of Carlisle's arguments against the deposition of Richard.

4. Notice any grammatical peculiarities in the following:—
   (a) "*But thou should'st please me better, would'st thou weep.*"
   (b) "*Against the envy of less happier lands.*"
   (c) "*As a long-parted mother with her child.*"
5. Paraphrase the following:—
   "I hardly yet have learned
   to
   if heaven do think him me" (164-175).
6. Explain the following passage:—
   "*Ay, no; no, ay; for I must nothing be;*
   Therefore no, no, for I resign to thee."
7. Explain the play on words in the following passage:—
   "*O good! convey? conveyers are you all.*"
8. Quote the passage in which Richard resigns his crown to Bolingbroke

ACT IV.—SCENE I. ACT V.—SCENE I. AND GENERAL.

1. What portion of Act IV. Scene i. is omitted in the Quartos? Can you assign any reason for the omission? Was it a later addition or part of the play as originally written by Shakespeare?
2. Explain the allusions in the following:—
   (a) "*Mine innocency and St. George to thrive.*"
   (b) "*The model where old Troy did stand.*"
   (c) "*Julius Cæsar's ill-erected tower.*"
   (d) "*Sweet peace conduct his sweet soul to the bosom*
   Of good old Abraham."
3. What was the conspiracy against Bolingbroke, now Henry IV.? Where was the plot devised?
4. Discuss and illustrate Shakespeare's views on Necessity.
5. Explain the following: "*whose flint bosom,*" "*Thou map of honour,*" "*hard-favoured grief,*" "*religious house,*" "*profane hours,*" "*prepare thee hence,*" "*good sometime queen.*"
6. In what terms does Richard describe Northumberland with respect to the aid he had rendered Bolingbroke?
7. By whom and on what occasions were the following spoken?
   (a) "*I do defy him, and I spit upon him.*"
   (b) "*Shorten my days thou can'st with sullen sorrow.*"
   (c) "*Imp out our drooping country's broken wing.*"

ACT V.—SCENE I. AND GENERAL.

1. How does Richard predict the coming breach between Northumberland and Henry IV.?
2. Comment upon the grammar of:—
   (a) "(*He*) *retired himself to Italy.*"
   (b) "*Who sitting in the stocks refuge their shame,*
   That many have and others must sit there."
   (c) "*The love of wicked men converts to fear.*"
   (d) "*Where shivering cold and sickness pines the clime.*"

3. Who was the Abbot of Westminster? What part does he take in the play? Is Shakespeare strictly accurate in this?
4. "*And tell sad stories of the death of kings.*" Illustrate this (1) from English History (2) from Scotch History (3) from French History.
5. How does Shakespeare contrive:—
   (1) to justify the usurpation of the throne by Bolingbroke;
   (2) to elicit our sympathy on behalf of Richard?
6. Explain and derive the following words:—*attainder, chopping, cloister, Hallowmas, Marshal, noisome, pagan, sheer, viol, yearn.*
7. Paraphrase:—"*Let me unkiss the oath 'twixt me and thee;*
   And yet not so, for with a kiss 'twas made."

ACT V.—SCENE II.

1. Describe the entrance of Bolingbroke into London in your own words. What are the historical inaccuracies?
2. Explain the following: "*A well-graced actor,*" "*Aumerle that was,*" "*this new spring time,*" "*those justs and triumphs,*" "*teeming date.*"
3. How was the conspiracy against Bolingbroke discovered?
4. Point out any peculiarities in the rhythm of the following lines:—
   "*'Tis nothing but some band, that he is entered into.*"
   "*Yea, look'st thou pale? let me see the writing.*"
   "*Did scowl on gentle Richard; no man cried 'God save him!'*"
5. Who was the Duchess of York in the play? Was she the mother of Aumerle?
6. In what sense does Shakespeare use the following words: *confound, passengers, sheer, vantage, idly, allow, appeach, post, consorted, rehearse, bound, contents.*
7. Explain the meaning of the following passage:—
   "*Who are the violets now,*
   That strew the green lap of the new come spring?"

ACT V.—SCENE III. AND GENERAL.

1. How does Shakespeare describe the youth of Henry V.? Into what error does he fall?
2. Explain the following phrases: "*Takes on the point of honour,*" "*the happy sees,*" "*order several powers,*" "*Come, my old son,*" "*this eager cry.*"
3. In what sense does Shakespeare use the following words: *favour, desperate, secure, wistly.*
4. To whom did Bolingbroke refer in the following sentence?
   "*But for our trusty brother-in-law and the abbot.*"
5. Give a short account of Aumerle and his doings as related in this play.
6. Where and what are Port le Blanc, Cicester, Barkloughly Castle, Ely House, Langley? With what events are they associated in this play?

7. By whom and on what occasions were the following spoken?
   (a) "*Nor friends nor foes to me welcome you are;*
   Things past redress are now with me past care."
   (b) "*Showing, as in a model, our prim estate.*"
   (c) "*And in this seat of peace, tumultuous wars*
   Shall kin with kin and kind with kind confound."
8. Discuss and illustrate Shakespeare's views on "the justification of means by the end."

ACT V.—SCENE IV. AND V. AND GENERAL.

1. How far may the Garden Scene be said to sum up the main idea or ideas of the play?
2. Give the substance of the prediction of Carlisle when he foretells the troubles that will follow the deposition of Richard. How far was his prophecy fulfilled historically?
3. Explain the meaning of:—
   (*a*) "*The hopeless word of 'never to return'*
   Breathe I against thee on the pain of life."
   (*b*) "*But ere the crown he looks for live in peace,*
   Ten thousand bloody crowns of mother's sons
   Shall ill become the flower of England's face."
   (*c*) "*Weep thou for me in France, I for thee here;*
   Better far off than near to be ne'er the near."
4. How does Shakespeare account for the murder of Richard? What other accounts are there of the manner of his death?
5. Explain the following: "*still breeding thoughts,*" "*do set the word against the word,*" "*sitting in the stocks,*" "*a disordered string,*" "*his Jack o' the clock,*" "*high sparks of honour,*" "*jauncing Bolingbroke,*" "*thy buried face,*" "*a deed of slander.*"
6. Who is "*the grand conspirator*"? Why does Bolingbroke thus describe him?

ACT V.—SCENES V. AND VI.

1. Where is Pomfret Castle? Give some description of it, and mention any important events in English History connected with it.
2. Give a concise summary of the King's thoughts in prison.
3. Mention any indications in the play with reference (*a*) to Richard's personal beauty; (*b*) to his power of inspiring affection in those with whom he came in contact.
4. Describe the death of Richard as given in the Play. How does Bolingbroke receive the news?
5. Give any instances of references to Scripture that occur in the play, and explain the force of the allusions.
6. Explain and derive: *bay, cousin, purchase, alack, adder, bias, brooch, caterpillar, coward, deck, joust, loath, pageant, postern.*
7. "Bolingbroke is the central and controlling figure in the play." Discuss this statement.
8. By whom and on what occasions were the following spoken?
   (a) "*My guilt be on my head, and there an end.*"
   (b) "*That were some love but little policy.*"
   (c) "*His tongue is now a stringless instrument.*"

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